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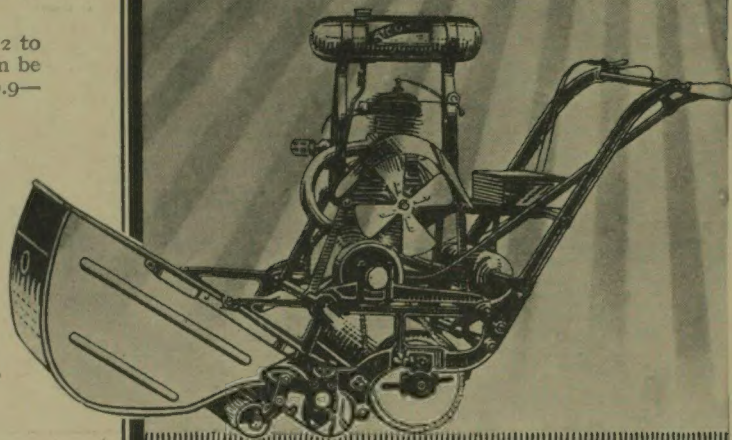
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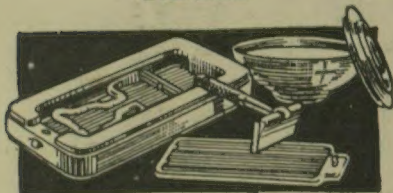
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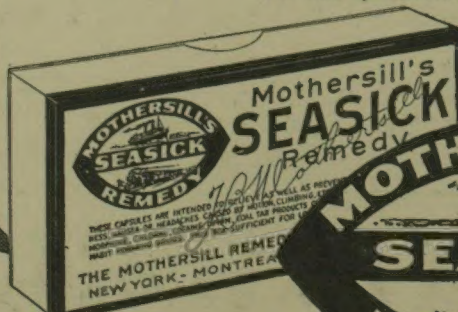
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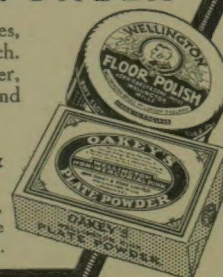
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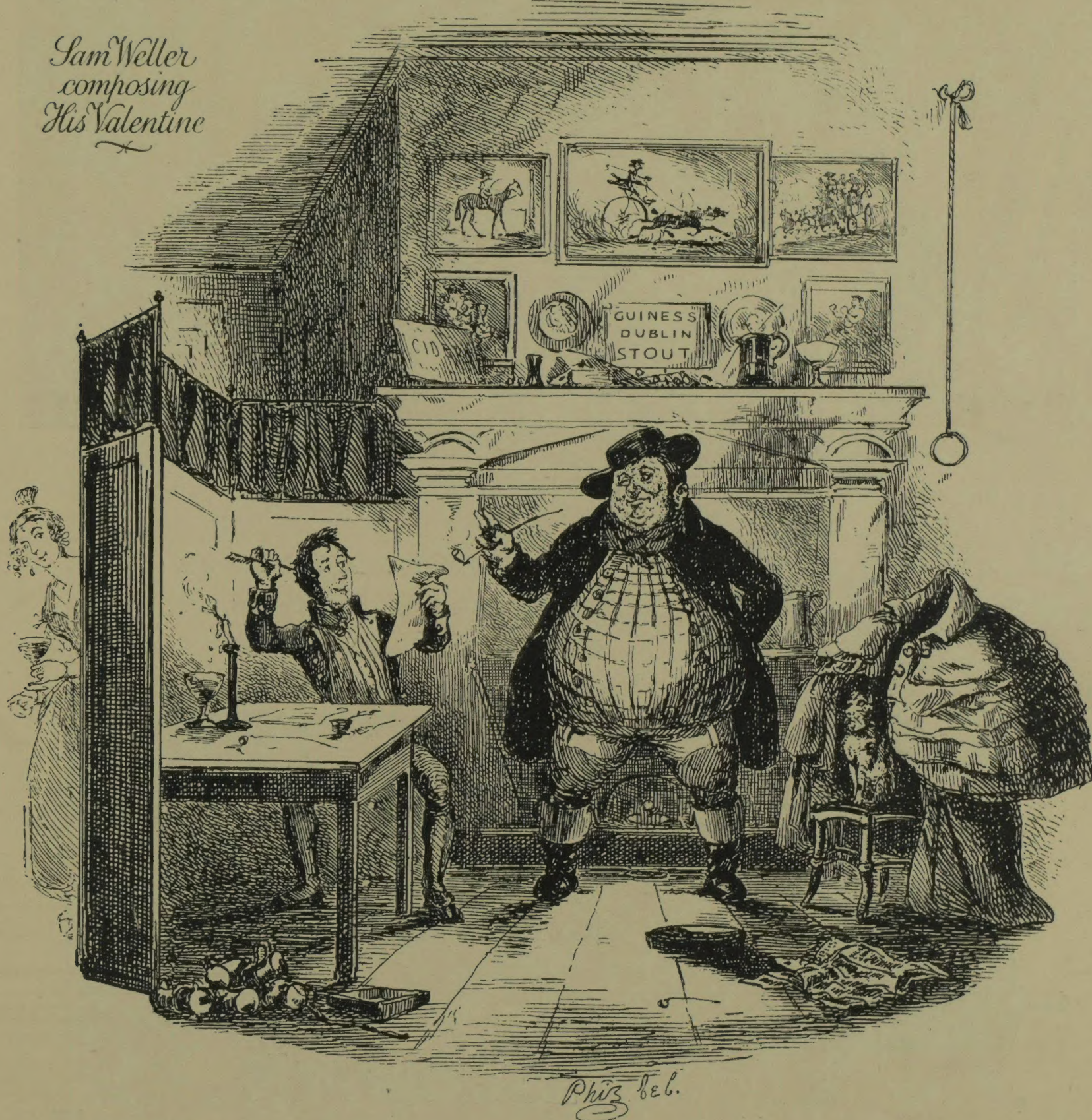
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Sam Weller  
composing  
His Valentine

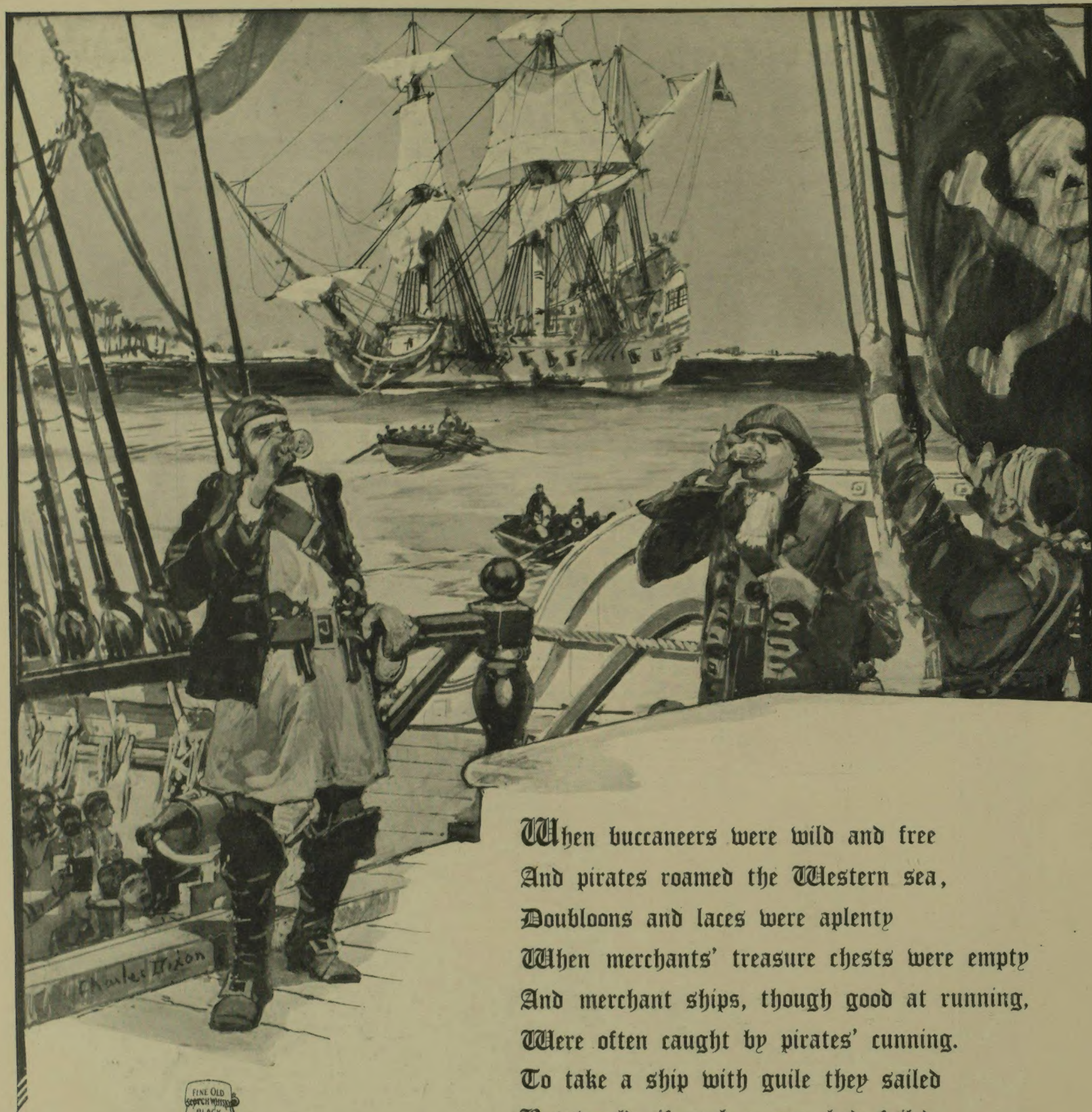


"Phiz" knew the popularity of Guinness in his day, even if his spelling was unorthodox. So he put "Guinness" right in the middle of this famous contemporary illustration to Pickwick. And indeed Guinness is part of English

literature, part of English history, part of the history of the health and happiness of the race. Its merits have been proved by many generations, and in our time as many as ten million glasses of Guinness have been sold in a single day.

## GUINNESS IS GOOD FOR YOU





When buccaneers were wild and free  
 And pirates roamed the Western sea,  
 Doubloons and laces were aplenty  
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 And merchant ships, though good at running,  
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 To take a ship with guile they sailed  
 But would, if such a ruse had failed,  
 Run 'Jolly Roger' into sight  
 And pledge themselves in Black and White.



**BUCHANAN'S**  
**"BLACK & WHITE"**  
**SCOTCH WHISKY**



# THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, APRIL 6, 1929.

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## A WATER-SPOUT ON THE YANGTSE: A REMARKABLE PHOTOGRAPH OF THE PHENOMENON.

A good photograph of a waterspout is very seldom obtained. This wonderful example was taken from the deck of the United States cruiser "Pittsburgh," on the River Yangtse in China. "A waterspout [to quote the "Century Dictionary"] is "a whirlwind over a body of water, producing the appearance of a solid column of water extending from the surface to the clouds. In reality, however,

the phenomenon that is seen is the cloud brought down to the earth's surface by the rapid gyratory movement of a vertical whirl, and it consists simply of fine mist surrounding a central axis of rarefaction. At first the cloud has the form of a tapering funnel; then, descending to near the water's surface, it draws up the water for a distance into its vortex, and imparts to it its whirling motion."





By G. K. CHESTERTON.

ALTHOUGH the death of Marshal Foch occurred, not without symbolism for such as can understand, almost within sight of Palm Sunday and Passion Week, the practical necessities of Easter have here made it necessary to defer any full comment on it until after the greater festival. And, indeed, I cannot but think that the delay is fortunate; and that it would be well if there were more of such delay in the public comment upon death. It is one of the misfortunes of journalism that its very name implies a criticism from day to day, which is too like a criticism from hand to mouth. It is the tragedy even of good journalists that they have to say something, and may even be driven to say anything, before they have anything to say.

It is therefore no breach in a journalistic comradeship to say that most of the comments on the death of the great French soldier have not been adequate, and could hardly be expected to be adequate. The great argument against haste is not novelty or revolution; it is rather convention. A man suddenly called upon to speak will often speak what he has always heard spoken, and certainly what he can speak with most familiarity. But in that familiarity there is always formality. The man who must always have the very latest news will never hear anything new. And the death of Foch was so important and far-reaching an event in European history that we can hardly wonder if it was a somewhat trivial and misleading event in English journalism. A man would write a better article upon Foch after a week; one better still after a month; one yet better after a year; and one best of all after a thousand years.

Thus it was inevitable that a good deal of the comment should be of the nature of gossip; and especially of gossip about the good relations between this distinguished foreigner and our own fellow-countrymen. But, as a commentary on the life of the man who commanded a whole alliance of armies, it is in its nature narrow and insular. I am always amused to notice that in this post-war society, when everybody is talking about internationalism, everybody seems to be more narrow and national than ever. It is gratifying to know that Foch appreciated the great military virtues of Haig; but it is not the most philosophical aspect of a historical character. It is interesting to know that Foch was a friend of Sir Henry Wilson; but for future historians it will be at least equally true to say that Sir Henry Wilson was a friend of Foch. It is doubtless impressive to be told, by a professional politician, that Foch could not have done more for us if he had been an English general; but perhaps it is as well to remember that he was not an English general; and that he will not be judged in future centuries entirely and exclusively by how he got on with the English. The truth is that there never was a man whose importance in history depended so much on a full understanding of the whole Continental

problem as Ferdinand Foch. He was a good Frenchman, and therefore respected those of the English who were good Englishmen. But a man can hardly measure the meaning of the story without being a good European.

I am one of those who think that a man will hardly be a good European unless he is a good Englishman or a good Frenchman, or in each several case full of his own national culture. There was a great deal about Foch that was intensely and peculiarly French. Nobody but a Frenchman would have launched that direct and yet dazzling epigram in the midst of the Battle of the Marne: "My right gives way; my left retreats; situation excellent; I attack." Where that phrase was so typically French is that it has three separate meanings, and they are all true. A superficial person will take it

other countries. He was full of tradition; and the best part of tradition is unconscious. The final flower of tradition is instinct. He embodied better than anybody else the fact that is now forgotten, and without which the whole story is formless and senseless—the fact that it was a defensive war. It is always quite easy to forget the advantages gained by a defensive war. A defensive war is always the most defensible and the least easy to defend. The reason is obvious enough. If a man goes out to knock another man down and takes his watch, and if he succeeds, he will at least have the watch to show. But the other man, if he successfully defends himself, will have nothing to show; except perhaps a black eye or a broken umbrella. He will not have added to the watches in his own possession; he will only have the old slow and faulty time-piece that he always had, and everybody expected him to have.

Disappointment after a defensive war is quite inevitable, and quite irrational. But Foch represented an old morality which regarded it as the only kind of war that was really justifiable. This quiet and unadvertised man, who made no noise among the noisy controversies of post-war Europe, was nevertheless one of the fixed points, one of the calculable nuclei, of the oldest controversy in the world. He was to be counted on to stand for the ancient and normal morals of Christendom, which so many other great men have been driven either to misunderstand or to misrepresent. In the matter of the way of doing things, of the technique and science of his own profession, he was all in favour of dash and originality. But in the matter of what ought to be done, of what is the real reason for doing anything, of what we are all ultimately trying to do, he was as simple as a saint—and as sane. He might have said, like that other great Frenchman, also so daring and successful in modern applications of a science: "My scientific studies have left me with the faith of a Breton peasant; and I do not doubt that further studies would give me the faith of a Breton peasant's wife."

Something in our age prevents direct and simple genius of this sort appearing on its real scale. For about fifty or sixty years, the names counted famous have been largely of those who argued about what should be done and why. The men called great—sometimes really great and sometimes only great as charlatans—were Carlyle and Nietzsche and Ibsen and Tolstoy and Hardy and Bernard Shaw. In history as a whole the scale of greatness was somewhat different. Men who did great things, granted the obvious motives of piety and patriotism and glory and the service of the gods, filled the large spaces of the story; Alexander and Cæsar and Godfrey and Napoleon. Both cults are open to corruption; but when the older cult returns, as it will, it will be known that a man died quietly some weeks ago who delivered Europe with a single blow.



THE PRINCE OF WALES ABOUT TO FLY BACK TO ENGLAND AFTER ATTENDING THE FUNERAL OF MARSHAL FOCH IN PARIS: HIS ROYAL HIGHNESS, ACCOMPANIED BY THE PILOT, ABOUT TO BOARD AN AIR-LINER AT LE BOURGET AERODROME.

After he had attended the funeral of Marshal Foch, in Paris, at his own particular desire and as representative of the King, the Prince of Wales flew back to England. He left Paris at 3.35, in the afternoon, in a special Imperial Airways "Argosy" machine, piloted by Captain O. P. Jones, and he was accompanied by Admiral Sir Lionel Halsey and Lieut.-Col. the Hon. Piers Legh. It is interesting to note that he landed at Croydon at 5.59 p.m. (that is to say, one minute before the schedule time), while the cross-Channel boats running at the same period were held up by the fog for some five hours. At Croydon the Prince was met by Prince George's car, the wheel of which he took for the drive to town.

as a fine piece of fanfaronade, a romantic defiance and refusal to accept defeat. A more sagacious person will see that it is a piece of irony almost worthy of Voltaire, and that Foch sees the joke of the boast better than anybody. The most sagacious person of all will observe that it was also a piece of cold, hard, scientific fact. It really was true that the Germans pursuing the Allied retreat on one side, and checking the attempted envelopment on the other, created the strain and the weak point at which Foch suddenly struck. That is the French genius; to say things that only look witty and are also wise. That is the achievement of all French literature and philosophy: it is the supreme and splendid triumph of looking shallow, and being deep.

But there was also a quality in him that was more than French; a quality that was represented by his religion and his restraint and the way in which he stood apart from the politics of his country and of



## THE CIVIL WAR IN MEXICO: STREET FIGHTING; AND FEDERAL LEADERS.



AN ARMOURD CAR AND MEXICAN MILITARY POLICE: A GROUP AT JUAREZ. AT THE EL PASO END OF THE INTERNATIONAL BRIDGE, DURING A LULL IN THE FIGHTING.



BODIES OF DEAD HORSES LYING BESIDE THE RAILWAY LINE: A SCENE IN JUAREZ AFTER THE BATTLE OF MARCH 8, BETWEEN FEDERALS AND REBELS.



PRESIDENT PORTES GIL, HEAD OF THE MEXICAN STATE: A PHOTOGRAPH TAKEN AT HIS RESIDENCE IN MEXICO CITY.



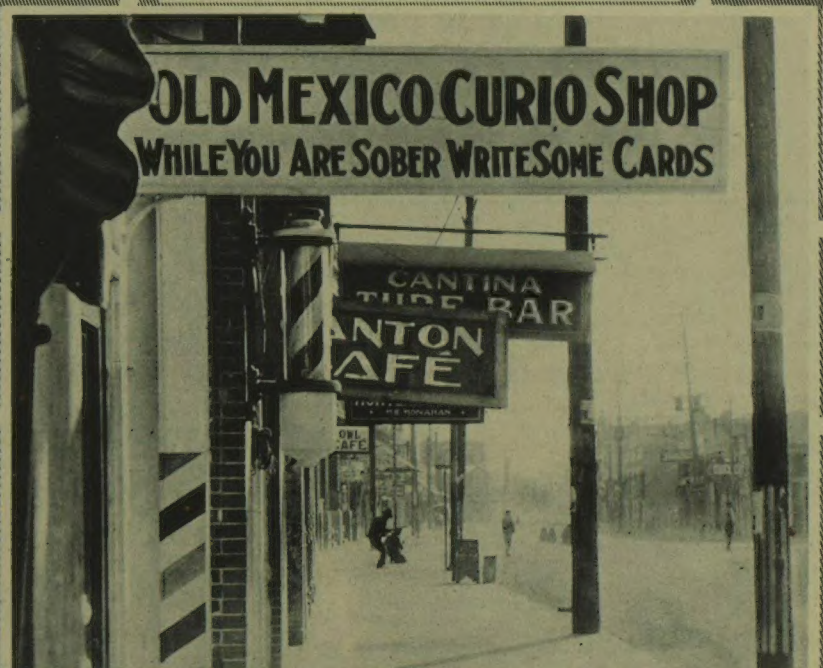
REBELS ATTACK THE CUSTOM HOUSE AT JUAREZ: A MOUNTED MAN WHO RODE THROUGH THE DOOR.



MINISTER OF WAR AND FORMERLY PRESIDENT OF MEXICO: GENERAL DON PLUTARCO CALLES, IN COMMAND OF THE FEDERAL FORCES.



SURRENDERING TO THE UNITED STATES TO BE INTERNED FOR THE DURATION OF THE WAR: MEXICAN FEDERAL TROOPS, DEFEATED AT JUAREZ, AT THE U.S. FRONTIER.



STREET FIGHTING IN JUAREZ: FEDERAL SNIPERS AWAITING REBELS—A SCENE IN CURIOUS CONTRAST TO THE FACETIOUS SHOP PLACARD IN THE FOREGROUND.

At the moment of writing, no decisive result has been reached in the Mexican Civil War, but on April 1 it was reported that the long-awaited battle between the main forces of the Federals and Insurgents had begun, near Jimenez. A few weeks ago, General Don Plutarco Calles, the Minister for War and ex-President, commanding the Federal (Government) troops at Torreon, which he captured on March 18, had to detach 5000 more men from his northern expedition to combat risings in the States of Jalisco and Guanajuato. The rebel leader, General Escobar, in occupation of Juarez, was then threatening an attack on Torreon. Later news stated that, while the Government was claiming that the revolt had been

crushed, General Escobar had announced that a force was being concentrated for a march on Mexico City. On March 27 General Calles reported to President Portes Gil that he had defeated a stronger enemy than General Escobar by crossing the desert of Bolson de Mapimi, and that he expected shortly to occupy Escalon, which the rebels had abandoned. On March 24 a Federal airman shot down a rebel airman from a height of 4000 ft.—the first casualty of its kind in Mexican warfare. The above photographs, which have just arrived in this country, were taken, of course, some time ago, and illustrate earlier stages of the campaign when the rebels occupied Juarez.



## WHERE THE "I'M ALONE" HAD TRADED: ADVENTURES IN "RUM ROW."

BEING AN APPRECIATION OF

"THE DIARY OF A RUM-RUNNER." By ALASTAIR MORAY.\*

(PUBLISHED BY PHILIP ALLAN AND CO., LTD.)

SOME authors have all the luck in the matter of timeliness, but seldom indeed does a book come in on such a tide of topicality as coincidence has provided for Mr. Moray's work. Only a few days after its publication came the episode of which all the world was soon talking—the sinking of the British schooner *I'm Alone* by a United States Revenue cutter off the American coast. There is no need to go further into that story here; but the event has naturally focussed the searchlight of public interest on the whole business of boot-legging, and there is bound to be an eager demand for a book



A "COLLEAGUE" OF THE SHIP THAT RECENTLY SANK THE BRITISH SCHOONER "I'M ALONE": THE U.S. REVENUE CUTTER "SENECA."

"The Revenue boat (writes Mr. Moray) came close up and took our photograph—nice of them, but I don't suppose we shall get a copy." Describing another occasion, when bargaining with customers in the cabin, he says: "Shout of Revenue cutter. Up on deck like scared hares; cutter away in the distance. . . One boat to-day had to throw overboard 300 cases to escape arrest."

Reproduced from "The Diary of a Rum-Runner." By Alastair Moray. By Courtesy of the Publishers, Messrs. Philip Allan and Co.

that sets down vividly the day-to-day experiences, throughout a whole year, of a person engaged in this adventurous trade. Readers, too, are fortunate in having such a book at hand to tell them what they want to know, for this is no ordinary conventional record written up after the event in an armchair retrospect. It is a real diary, kept almost daily, afloat or ashore, in which the author has jotted down incidents immediately after they occurred, and in the racy—not seldom "ruddy"—style of a sailor's talk. It is full of humour and the tang of the sea, and it conveys an extraordinary impression of actuality.

It was in the prosaic neighbourhood of the Central Station at Glasgow that Mr. Moray happened to meet a "pal" who said: "How would you like to go as a supercargo in a rum-runner?" His experiences of the sea had so far been confined to "a wee motor-boat on the Clyde" and a "lug sail in summer in the West Highlands." Thus it chanced that he became "ship's husband" to a four-masted schooner in which the owners were arranging to send out "20,000 cases of the best" to the coast of America. The good ship *Cask* (a name almost too good to be true!) was a little the worse for wear, and her engines were not powerful enough for the job, but she was a fine sea-boat. At Havre the owner gave final instructions. "He brought two volumes of obscure French poetry from which we have selected certain pages, the words of which will be used as code words on any orders that are sent from him on shore on the other side. I keep one copy, he the other." So they put out to sea, but stress of weather drove them back to England for repairs.

At last they got away, and crossed the Atlantic via Madeira to the Bermudas. On the voyage there

was trouble with the crew. "Mutiny has started," we read; "so there is a fine time ahead. Captain keeps clear of them, and stays in the chart house, as he is fed up with the whole business. . . drunken fights and rows all night."

Later, on arrival at Bermuda, another entry records: "Paid off the whole foreign crowd, including the Captain." Thence the *Cask* proceeded to her rendezvous off the American coast to dispose of her cargo to boats coming off shore. Twice she had to return to Bermuda after being knocked about in gales, for refit or repairs. After her third visit to Rum Row, and the disposal of a considerable proportion of her cargo, "the Captain and I decided that it was time to quit" before the *Cask* should be raided by some piratical craft. Such, in brief outline, are the main facts of the enterprise.

The tricks of the trade, both afloat and ashore, are revealed in many a page of this astonishing chronicle. Thus: "This (customer) carefully broke all his cases (of whisky) open and put the bottles into bags for buoying purposes if chased. It's a good notion. The sacks, each containing half-a-dozen bottles, are tied together a few yards apart on a long rope. Then, should a cutter or Customs boat give chase, they dump the lot overboard, with a small bladder on the end of the rope to buoy it. Later on they come back and collect their nefarious purchases. There is a good deal of what is known as 'hi-jacking' on shore, and out here, too; in plain English, 'highway robbery.'"

Again, after a customer had asked for "White's Alcohol"—a term at first mistaken for White Horse, we read: "Made enquiries to-night about this 'White's Alcohol.' That's what is cutting out our stuff ashore. The finished product goes principally to the 'speak-easies,' as they are called, and the lower dives, and must be rank poison. The fellow who told me added that I could get sent out to me from shore the cases, corks, labels, capsules, and bottles of any of the well-known brands, and put what I liked in the bottles, and he would dispose of it, of course not paying good Scotch prices of \$17 and \$18.50. He says there are two small steamers further out who are playing the game. However, I told him I would have nothing to do with that sort of business. We have the reputation of having nothing but the best stuff, and we'll keep it at that."

Of paramount interest at the moment, however, are those parts of the Diary concerning the operations of the U.S. Revenue boats. One of the first references is: "Had a piece of excitement at 11.15, just as I was turning in. . . There had been three cutters out here all afternoon. . . One of them suddenly bore down on us, and it was a case of scatter, the buyer of the second boat being left on board. He and I were discussing things when—bang! boom!—the cutter was firing at his pal's. With the searchlight full on, it looked like one of (those) ~~small~~ drawings in *The Illustrated London News* during the war. The motor-boat stopped at the third shot. . . The cutter searched him and his boat, but, finding no money or documents, let him go." (It is interesting to find, by the way, that in "Rum Row" they read the best illustrated papers.)

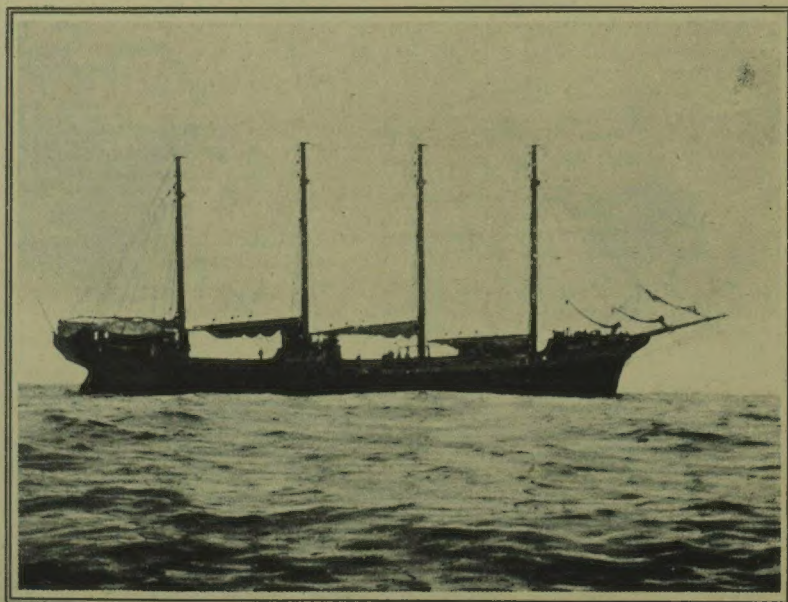
Things grew livelier as time went on. "One of the new destroyers," we read, "is out to-day. A four-funnelled fellow doing thirty to thirty-five knots, with an oil-tanker in attendance. If that is a sample of what is coming out to-morrow for good (as we have been told), we are finished. The people

on the other ships all say the same. Peddling is done."

Although the old *Cask* herself did not come under fire, she saw such things happening to others. For instance: "Early this morning there was a regular naval battle around us. About 5.30 a large speed-boat came out from Ambrose going S.E. like the deuce. The cutter which was still lying about a hundred yards from us got up steam and went in pursuit, blowing for the speed-boat to stop. When no notice was taken, the cutter began to fire and blow alternately. The shooting was very poor. I don't think any shot went nearer the target than forty yards. . . The speed-boat knew what it was doing, for after it passed us it kept the *Cask* between it and the Revenue boat, so that we were masking the latter's fire. . . Quite an interesting early morning free show while it lasted."

Perhaps the most intriguing episode of all, however, in this connection, is that which resulted from the *Cask's* doctor taking an injured man ashore for treatment. On the way the doctor had to appeal for aid to a U.S. Coastguard launch, with the result that he was arrested and brought before a Customs "Grand Inquisitor," whose bark was worse than his bite. For, after calling the doctor "a black pirate," he sent him back under a safe conduct to the *Cask*. Mr. Moray records the doctor's return, accompanied by a naval commander, an army lieutenant, and a Coastguard captain, as "an epoch-making day in the history of Rum Row." "This is the first time, I believe," he writes, "that anyone has been sent back to Rum Row from the shore after being captured; and what's more, sent back by the U.S. Government in a Government launch. So that's one up for the *Cask*. I invited them down to the cabin, and produced 'the cratur,' as they were now on British soil, and my guests. We all partook, and waxed merry thereon."

The diary of this "blue water" Pepys has countless other points of interest to which we have perforce made no allusion. We have said nothing, for example, of the author's musical and artistic proclivities, evinced in the composition of a "Boot-



CHARTERED TO CARRY "ABOUT 20,000 CASES OF THE BEST" TO THE COAST OF AMERICA: THE SCHOONER "CASK."

"She is a four-masted schooner built for the timber trade. . . Her registered tonnage is 390. She is 170 ft. between perpendiculars, 33-ft. beam. . . She is flat-bottomed, and has no keel, so her leeway is enormous. . . Her gear aloft is not too good, and her machinery should be at least three times as powerful for this job. She was built in 1916 and nothing has been renewed since."

Reproduced from "The Diary of a Rum-Runner." By Alastair Moray. By Courtesy of the Publishers, Messrs. Philip Allan and Co.

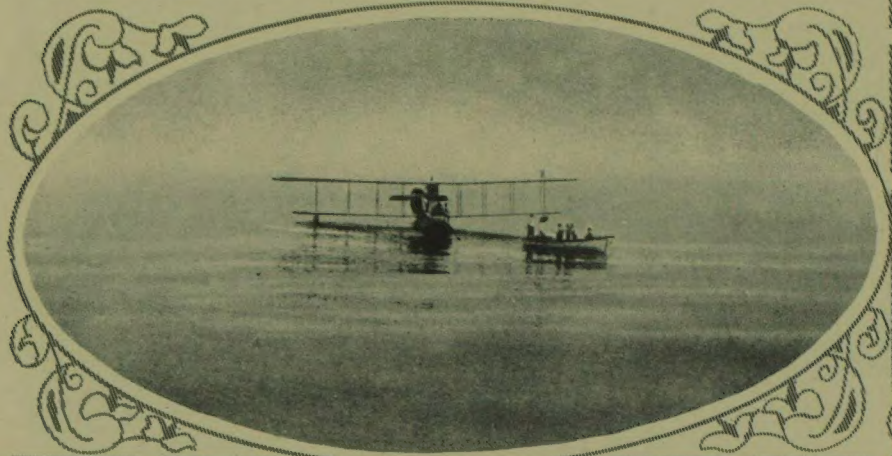
legger's March," and a water-colour presented to the second engineer; of the first captain's frantic search in the chart-house for the port of Rendezvous on the map; of the vagaries of the Christmas pig; or of the "lady bootlegger" who boarded the *Cask* in a bathing suit. All this, and much else, readers must discover for themselves. They will find the investigation distinctly worth while.

\*"The Diary of a Rum-Runner." By Alastair Moray. With Sixteen Illustrations. (Philip Allan and Co., Ltd.; 10s. 6d.)

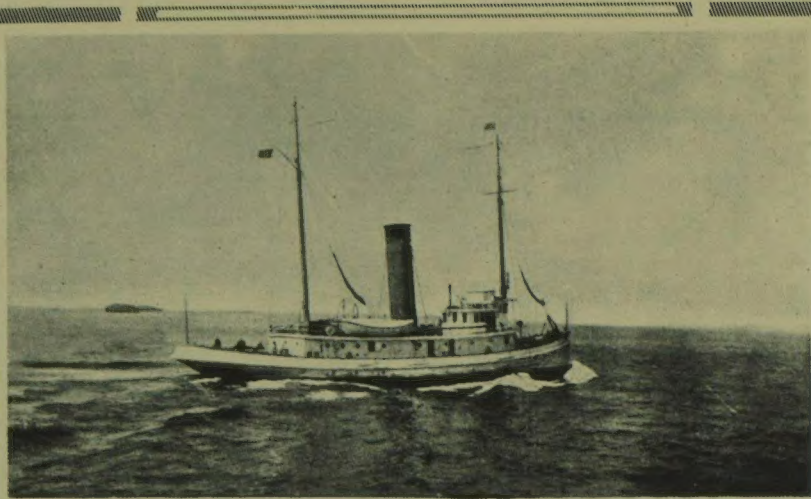


## CHASERS AND CHASED IN "RUM ROW": AND THE SKIPPER OF THE "I'M ALONE."

PHOTOGRAPHS NOS. 1 TO 4 REPRODUCED FROM "THE DIARY OF A RUM-RUNNER." BY ALASTAIR MORAY.  
BY COURTESY OF THE PUBLISHERS, MESSRS. PHILIP ALLAN. (SEE REVIEW ON THE OPPOSITE PAGE.)



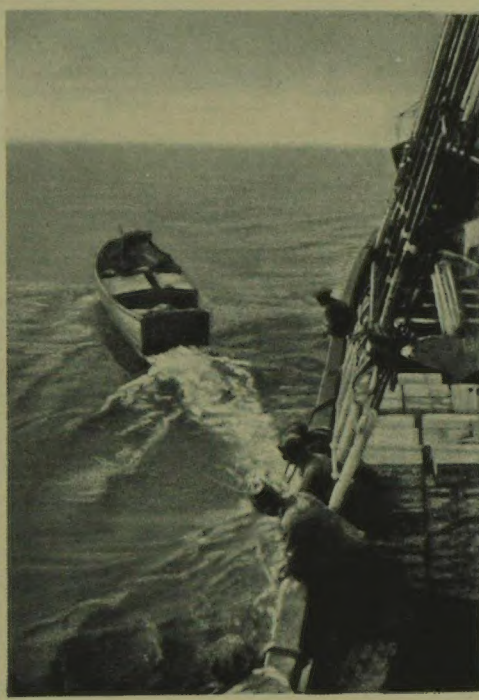
1. "IT WAS QUITE A NEW EXPERIENCE, COUNTING MONEY IN A JUMPING BOAT UNDER THE WINGS OF A SEAPLANE AND HANDING THEM WHISKY IN EXCHANGE": BARGAINING FOR TEN CASES.



2. "THE CUTTER 'MANHATTAN' CAME OVER FROM THE WEST TO INTERVIEW US": ONE OF THE UNITED STATES COASTGUARD BOATS ON DUTY IN THE NEIGHBOURHOOD OF "RUM ROW."



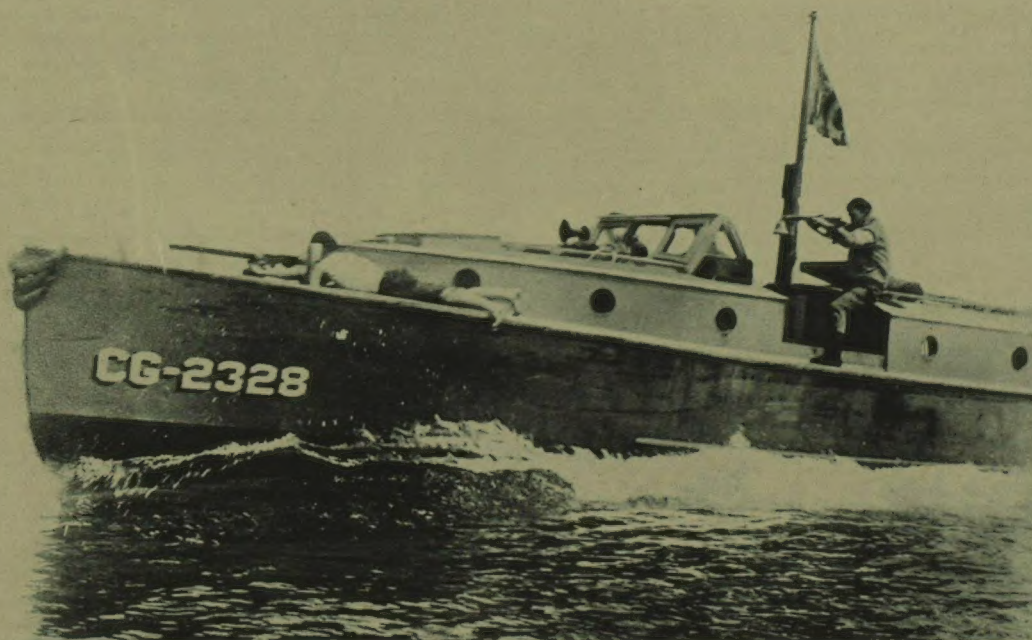
3. "A TYPICAL RUM-RUNNER": ONE OF THE SHIPS ON WHOSE PROCEEDINGS THE U.S. REVENUE BOATS KEEP WATCH.



4. "A SPEED-BOAT LEAVING WITH FIFTY CASES" (OF WHISKY): A TYPE OF CRAFT VAINLY CHASED BY A CUTTER (SEE ARTICLE OPPOSITE).



5. A BOAT-LOAD OF CUSTOMS MEN FROM THE U.S. CUTTER "PORTER" BOARDING THE SCHOONER "CLARA" TO EXAMINE HER CARGO.



6. A UNITED STATES COASTGUARD BOAT IN HOT PURSUIT OF A RUM-RUNNER: A VIEW SHOWING TWO MEMBERS OF THE CREW READY WITH MACHINE-GUN AND RIFLE.



7. THE COMMANDER OF THE BRITISH SCHOONER "I'M ALONE," SUNK BY THE U.S. CUTTER "DEXTER": CAPT. JOHN T. RANDELL.

Rum Row, as the liquor-traffic area off the American coast is popularly called, has been much in the public mind of late, in connection with the "I'm Alone" affair, and the above photographs show various craft to be seen there. Describing No. 1, Mr. Alastair Moray writes in his "Diary of a Rum-Runner": "Got a surprise this morning. At breakfast-time shout of 'Aeroplane!' went up. Rushed out of the mess-room, and found a seaplane just landing on the water about fifty yards from the ship's side. He signalled for a boat, so we put one out, and I went over to him. . . . With 3 men and 10 cases (of whisky) it takes him all his time to rise from the water. Judging by our first day's performance, we are

going to be busy with this plane. It did four trips. . . . It was quite a new experience, counting money in a jumping boat under the wings of a seaplane and handing them whisky in exchange." Captain John T. Randell was master of the British schooner "I'm Alone" (of Canadian registry), sunk by the U.S. Coastguard cutter "Dexter" on March 22, off the coast of Louisiana. He served with much distinction in the war. In 1914 he joined the Royal Naval Reserve, and in 1915, as commander of the armed trawler "Tenby Castle," he intercepted and sank a German merchant ship which refused to obey orders. Her crew was rescued. Later, he commanded other craft, including submarine-chasers.





WAITING FOR A BITE: A SOUTH SEA SHARK-FISHER IN HIS DUG-OUT CANOE—SHOWING THE CURIOUS OUTRIGGER FLOAT ON THE FAR SIDE.

## SHARK-FISHING EXTRAORDINARY: CANOES OFTEN LIGHTER THAN THE CATCH.



SHOWING THE TAIL OF A CAUGHT SHARK ON BOARD: AN AUAN CANOE WITH ORNAMENTAL TAPERING END PIECES, SUGGESTIVE OF SHARK-FINS, AND STABILISING OUTRIGGERS.



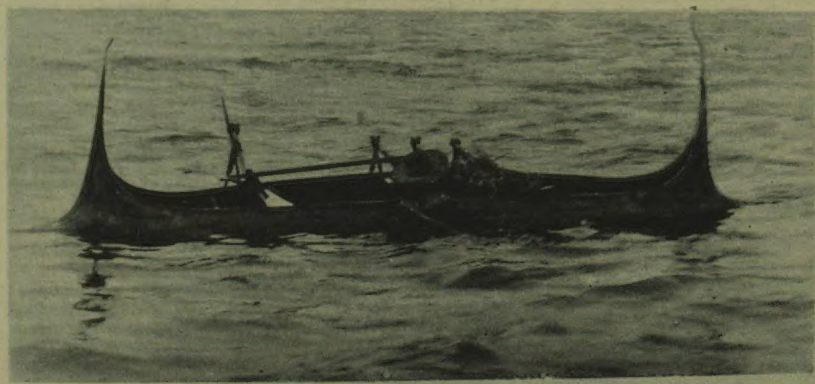
THRUSTING A BARBED SPIKE DOWN THE SHARK'S THROAT BEFORE BELABOURING IT WITH A MALLET: A NATIVE FISHERMAN IN HIS CANOE LANDING HIS EXHAUSTED QUARRY SINGLE-HANDED.



THE MOST DIFFICULT PART OF THE OPERATION: A SHARK-FISHER PULLING THE CATCH INBOARD "BY A DEXTEROUS TWIST OF THE WRIST," WHILE A FELLOW FISHERMAN STEADIES THE CANOE.



"THE FISHERMAN'S LEFT HAND SEIZES THE PIKE TO THRUST DOWN THE SHARK'S THROAT, AS HE TAKES UP HIS SHARK CLUB WITH HIS RIGHT": A HAND-TO-HAND CONFLICT WITH A SHARK.



AFTER HIS CANOE HAD BEEN SWAMPED BY THE STRUGGLES OF A SHARK: THE FISHERMAN IN THE WATER CLUTCHING AT THE GUNWALE.

Mr. G. L. F. Pitt-Rivers, the well-known anthropologist, in sending us the above interesting photographs, writes with reference to the native shark fisheries in Aua and other islands near New Guinea: "The best shark grounds are just off the reef of the island. The shark-fisher will sometimes sit perched on the outrigger of his canoe for an hour at a time waiting for a bite. When he gets one, there is no time to be lost. It is no easy matter fishing for sharks in a dug-out canoe, which often weighs less than a shark. The moment a shark bites he is played to the surface and a long barbed spike is thrust down his throat. With his right hand the fisherman seizes a hardwood mallet and belabours the struggling

shark on the nose, while the canoe spins round like a top. When the shark is exhausted, a dexterous twist of the wrist pulls him into the canoe. Sometimes a brother fisherman assists at this moment, but often the feat is accomplished single-handed. The Auan fishing canoes are dug-out and outriggered and made from the trunk of a breadfruit tree. The ornamental tapering end pieces are carved out of separate blocks of wood, dovetailed to the body of the canoe and fixed with wooden tie-pins. The end-piece suggests the fins of a shark." Our readers will remember that we illustrated in a previous number the ingenious methods of inshore fishery as practised by the Auan islanders.



## THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



A RECENT VISITOR TO THE KING, WITH WHOM SHE HAD MANY A LITTLE CHAT: PRINCESS ELIZABETH—A PHOTOGRAPH TAKEN IN HYDE PARK AFTER HER ROYAL HIGHNESS'S RETURN FROM BOGNOR.

Now that the King is so much better, it is possible for her Majesty to leave Craigweil House and come up to town on occasion, and she has fulfilled several engagements there of late. As to the little Princess Elizabeth, she has been one of the King's great consolations during his



THE QUEEN DURING A FLYING VISIT TO LONDON, FROM CRAIGWEIL HOUSE: HER MAJESTY DRIVING FROM VICTORIA STATION ON ARRIVAL FROM BOGNOR, ACCOMPANIED BY PRINCESS ELIZABETH.

illness, and has had many a cheery little chat with his Majesty. It will be interesting to see, by the way, whether the little Princess pays a visit to Scotland when her father, the Duke, goes there to act as Lord High Commissioner of the Church of Scotland this year, during the General Assembly.



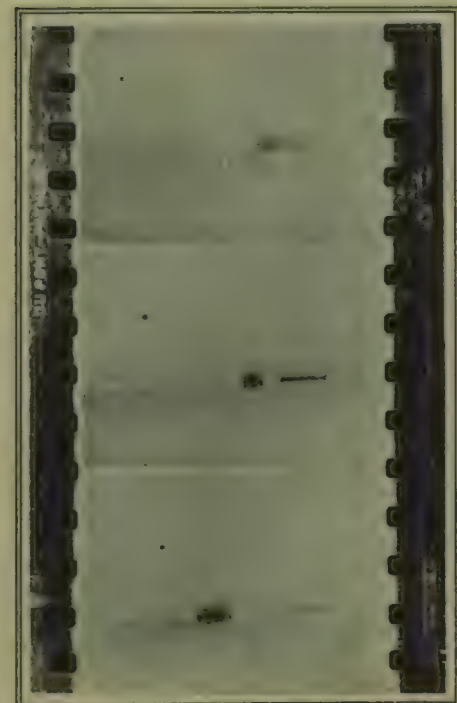
LOCAL AND VISITING INTEREST IN THE QUEEN'S PRESENCE AT BOGNOR: A CROWD GREETING HER MAJESTY ON HER LEAVING A SHOP IN THE TOWN, AFTER BUYING GIFTS FOR HER GRAND-DAUGHTER, PRINCESS ELIZABETH.

With regard to the second of these illustrations, it may be remarked that it was reported from Rome, under the date March 25, that the outcome of the previous day's plebiscite for the election of the new Italian Chamber had been, in the words of the "Times" correspondent, "a more sweeping success for the Fascist régime than had been expected." Certain outlying districts, it



THE ITALIAN ELECTIONS, WHICH RESULTED IN A SWEEPING SUCCESS FOR THE FASCIST RÉGIME: A PORTRAIT OF SIGNOR MUSSOLINI AND POSTERS WITH THE WORD *SI* (YES) OUTSIDE THE FASCIST HEADQUARTERS IN ROME.

was then reported, had not yet made their returns, and the final figures would not, it was said, be available for a few days. "According, however, to the semi-official Stefani Agency, 8,650,740 electors voted . . . Of these votes, 8,506,576, were favourable to the régime, and 136,198 were hostile. The final figures were—8,519,559 for; 135,761 against.



DOUBLY, A "MOVING PICTURE" OF DEATH: A CUTTING FROM THE FILM MR. CHARLES A. TRAUB WAS TAKING WHEN HE WAS KILLED BY MR. LEE BIBLE'S CAR.



A SLEEPING-CAR OF THE ROAD, WITH TWENTY-ONE BERTHS: A DOUBLE-DECKER MOTOR LONDON-MANCHESTER "LAND-LINER."

Mr. Charles A. Traub was taking cinematograph photographs of Mr. Lee Bible's attempt to break Major Segrave's new land-speed record in Mr. J. M. White's Triplex when the car crashed against the dune on which he was standing and killed him, as well as the driver. The resulting film shows the fatal swerve made by the Triplex.—Of the third photograph, it should be said that the first photographs of the King at Craigweil House, were taken by his Majesty's sergeant footman and Sir Clive Wigram's valet, with an inexpensive Kodak. Recently, his Majesty permitted their reproduction in postcard form, and these cards are being sold for charity.



THE FIRST PHOTOGRAPHS OF THE KING AT BOGNOR, BEING SOLD FOR KING EDWARD'S HOSPITAL FUND. DRYING TENS OF THOUSANDS OF THE POSTCARD REPRODUCTIONS.



# The World of the Theatre.

By J. T. GREIN.

## THE YOUNG GENERATION.—MISS FFRANGÇON-DAVIES'S NEW DEPARTURE.

MR. KENNETH BARNES, the leading spirit of the R.A.D.A., was a proud man on that afternoon when the World of the Theatre and letters—Mr. John Galsworthy at the head of the letters—foregathered in force at the St. James's Theatre for the annual tournament. For the opinion was unanimous. The R.A.D.A. is making excellent strides on

and Miss Barbara Couper by her superbly statuesque portrayal of Hippolyte. Her impersonation deeply impressed her hearers, and the French Medal was well bestowed on her. Miss Barbara Couper is another of the most versatile pupils of the Academy. Did she not shine at the Tolstoy Festival in one of the most difficult parts of "The Power of Darkness"?

In the court scene of "Henry VIII." we had a surprise. A young player, Mr. Charles Lefcaux, gave us a Henry who, more in the characterisation of well-known actors, realised the bluntness, the humour, the firmness of will and character combined with a certain loutishness. There was something quaint and very *bon-vivant*-like in his short, compressed body and his features; he was almost comic to behold; and yet no sooner did he speak than authority rendered his voice impressive, and in his sulky listening to Queen Catherine's plea there was the foreboding of inflexible decision. It was an original rendering of the part which proved how well the young actor had studied the idiosyncrasies of the King as he found them in Shake-

Recently Mr. Maurice Browne announced that arrangements are being made to bring over, in the autumn, the whole company of the German Staats Theater, which, for the first time since the historical visits of the Meiningers and the Ducal Theatre of Saxe-Coburg, will show our public how Shakespeare is played and produced in Germany nowadays. The first performance will be "Hamlet" exactly as it is given in Berlin, and it is hoped that the season will be so successful as to include in the repertory a play by a contemporary author, and thereby acquaint us with the latest form of German drama, which is technically, I will not say in advance of, but wholly different from our structure of plays.

Meanwhile, preparations are being made to revive in London the German Theatre, which from 1901 to 1914, first as a regular repertory company, later as a Sunday Theatre, had a successful career. The company will not be a permanent one; the performances will be given on Sundays at the Arts Theatre, and nearly all the actors will be of English birth—first and foremost Miss Gwen Ffrangçon-Davies. When Miss Davies was approached on the subject, and the leading part in Sudermann's finest play, "Johannisfeuer" was suggested to her, she greeted the idea with enthusiasm. For she was educated in Germany, where her famous father for some time was a professor of singing, and her German is not only flawless, but her diction is so perfect as to lend itself to the classics as well as prose plays. Marikke, the tragic heroine of Sudermann's drama (which, at the beginning of the century was given in English by the Stage Society under the title of "Midsummer Flame"), is a part after Miss Davies's heart, and already other English actors have been found willing and able to support her; these are Mr. Austin Trevor, Mr. Tristan Rawson, Mr. Boris Ranevski, Miss Alice Grevin, Miss Eva Heafferson, and—a Daniel fearless of the lions' den—one of our youngest and best-known dramatic critics, who must for the present remain nameless.

The German Ambassador has betokened great interest in the new undertaking; the various German clubs have promised their support. So all augurs



"PORGY"—TO BE PRODUCED AT HIS MAJESTY'S ON APRIL 10: THE DWELLERS IN CATFISH ROW LOOK ON WHILE "LAWYER" FRAZIER OFFERS A DIVORCE TO BESS AND PORGY ASKS A QUESTION.

"Porgy," originally presented at the Prince's Theatre, New York, will be produced at His Majesty's on the 10th. The name-part is being played here by Mr. Frank Wilson, who created it. He is seen in the photograph, sitting on the steps. It is interesting to record that his normal avocation is that of a postman, and he has been an errand-boy, a door-boy, and a porter. A note sent to us with this illustration reads: "Porgy inquires whether Bess wants the offered divorce, which, it seems, is given on the spot and costs a dollar! This is not a widespread custom in the States. 'Lawyer' Frazier was simply a bright negro victimising some of the less brilliant of his race!"

the road of progress; there is evidence of all-round teaching, and not merely of the technical side of acting; there was brain in the work of these young artists; there was *ensemble*; and, fortunately, there is now a sufficient number of male students, so that—except in the French Section—there is no longer need for "travesty."

I came somewhat late, while the first act of "The Devil's Disciple" was in progress, and my very first impression might have led me to believe this was a performance by a regular repertory company, not a mere essay by a bunch of aspirants—so well cast and finished was the team-work. The only thing that indicated experiment rather than experience was the pace at which the young actors delivered their lines: they were a little too slow, too deliberate; no doubt in consequence of everyone's effort firmly to outline the characterisation of the parts. At once amongst the group there stood out the cast-iron figure of the dour, selfish Mrs. Dudgeon. In this performance there was no *soupeçon* of mere make-believe. Here was the disagreeable old woman to the life. The actress who played her was Miss Selma Vaz Diaz, and anon she rightly got a "Special Judge Medal" for her work. I wonder how many people in the audience knew that this budding artist is only seventeen, and by birth a Dutch girl, whose English never betrays her origin. In appearance she reminded me of a youthful edition of the famous French actress, Mme. Agar; there is tragedy in her face, sonority in her voice, and—a rare quality in one so young—complete repose in gesture and demeanour. If she goes on steadily she will make a great mark. The Disciple, too, was a fine piece of work by Mr. George Cross; he wafted breeze and spirit across the stage and the house. The judge gave him the Bancroft Gold Medal, and he deserved it.

Anon came an act of "Phèdre," in which Miss Evelyn Kiddle excelled by the suavity of her French and the well-poised rhythm of her declamation;

speare's words. In the second act of "The Last of Mrs. Cheney," the players handled Mr. Lonsdale's brisk dialogue with lightness of touch and served their repartee with the dexterity of ardent tennis-players. Mr. Oliver Wakefield as Lord Dilling already proved that he has all the qualities of a *jeune premier* coupled with the assurance of a man of the world; and Miss Iris Guillaume was a Mrs. Cheney who, by her composure and suavity of manner, pleasantly deceived us as to her age and experience. This applies, too, to the Kate Hardcastle of Miss Hilda Coxhead, who was distinguished, sprightly, fascinating and arch in remarkable differentiation of notes and touches.

The only performance that fell a little flat was the wordless incident, "1790," which was much ado about little, and in which the actors were not always successful in harmonising their movements to the musical illustration. Somehow, neither the *ensemble* scenes nor the dramatic ending impressed us. But the mimodrama is the most subtle and difficult of all the arts of the theatre, and demands not only great experience, but a particular attunement of motion to the vibrations received by the tympanum.

In concluding this rapid record of a truly stupendous programme—all too complex, methinks, for the judges to be taken in one sitting—let me wind up with a well-deserved compliment to the actors in every fragment in which they appeared. One and all—without exception—were distinct and audible. Hardly a word was lost in the vastness of the St. James's Theatre. In this respect the aspirants might well hold up the mirror to their professional superiors, who all too often treat articulation as a negligible quality.



"PORGY"—FOR HIS MAJESTY'S: THE FINALE OF THE FIRST ACT.

well for the renascent German Theatre in London, which will try to give the best of modern plays, and, it is hoped, will come to stay and eventually to develop into a permanent institution as in the past.



## TESTS OF MOTOR-DRIVING ABILITY: ROAD-SENSE PROVED ON REVOLVING CHARTS.



GUIDING A STYLUS (BY MEANS OF A STEERING-WHEEL) ALONG A ROAD IN A CHART ON A DRUM REVOLVING SLOWLY TOWARDS THE DRIVER: A TASK TO BE DONE WITHOUT TOUCHING ANY OBSTACLE.



AN INSTRUMENT FOR TESTING CAR-DRIVING ABILITY: THE RUPP APPARATUS, WITH STYLUS TO BE GUIDED ACROSS A REVOLVING CHART AND MEANS OF CHANGING SPEED AND SIGNALLING BY TINY LAMPS.



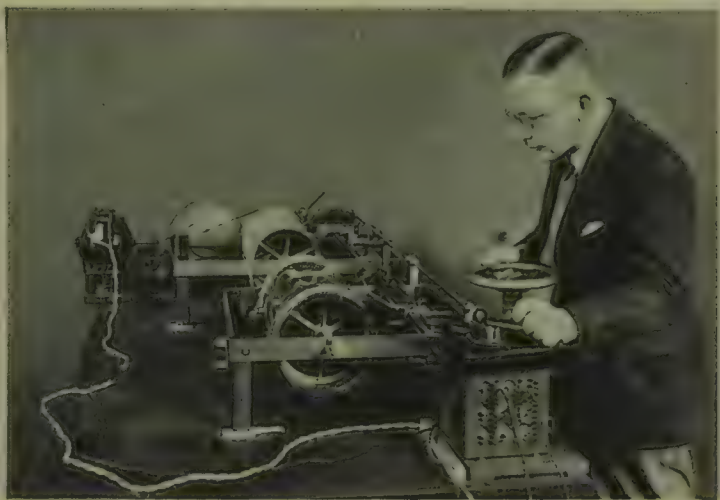
CURVE TESTS: THE MODEL (LEFT), WITH FOUR RESULTS VARYING IN "WOBBLE," INDICATING INDECISION.

Now that the motoring season is in full swing, there is increasing interest in the subject of driving ability. "As far back as the 'seventies," says a German writer, "railway people recognised degrees of ability, and introduced tests; but the subject is far more complicated with the tremendous increase of new forms of locomotion. Munsterburg, the founder of psychotechnics, was one of the first to undertake driving ability tests. These tests had a direct relationship to the individual's work. On a test card beside a row of letters there were figures in red (black in the sketch) and black (outlined): 1 indicated a slow pedestrian; 2, a faster horse-drawn vehicle; and 3, a motor vehicle. The person under test had to name rapidly the line in which an indicated obstacle was set. The development of tests advanced during the war until to-day new and complex methods are in practice. On the Continent, especially in Germany and Austria, government departments and municipalities are increasingly employing these new 'Pilot' tests in selecting personnel. For example, the experimenter, Herr Rupp, has applied the 'Pilot' test for the German Post Office and on the

[Continued below.]



THREE COPIES OF A ROAD CHART, WITH RECORDS OF DRIVING TESTS IN BLACK LINES ON THE ROAD: (L. TO R.), A, GOOD; B, MEDIUM; C, WEAK. FAULT SIGNS, I, WRONG WAY; II, SIGNALS OVERDRIVEN.



A NEW TYPE OF TEST MACHINE, WITH THE ROAD CUT IN A BRASS SHEET, THE DRIVER HAVING TO AVOID TOUCHING THE METAL WITH THE STYLUS (THEREBY MAKING ELECTRICAL CONTACT AND RINGING A BELL).



A FRONT VIEW OF THE MACHINE WITH ROAD CUT IN BRASS: SHOWING THE SECOND DRUM (LEFT) REGISTERING THE MOVEMENT OF THE RHEOSTAT HANDLE (CONTROLLED BY THE LEFT HAND) IN LINES INDICATING SPEED IN TAKING CURVES.

	2		J	3	
		2	J	2	
			3	K	1
2		3	L	2	
	1	3	M	1	3
		1	N		

A MUNSTERBURG TEST CARD (EXPLAINED ABOVE).

[Continued.]

Vienna tramways. A paper, on which is designed a course to be followed, moves over a drum towards the driver, who has to pilot a stylus controlled by a motor-car steering wheel. A difficult highway plan is marked with factories, fields, mills, farms, woods, market places, bogs, ditches, and so on, so that new situations are continually arising. Another task—a

development of the former—is the taking of curves, especially in relation to motor-car driving. At a given speed the steering wheel must be so guided that a curve in a narrow way is negotiated without the stylus touching any obstacle. Wobbly curves indicate indecision and confusion on the part of the driver. These methods have now apparently advanced to such a pitch that, with the aid of the test instruments, suitable men may be selected as drivers." It is an interesting consideration that the efficacy of the tests evidently rests on the assumption that a man will do the same things on a large scale in the open air as on a miniature scale indoors. It seems possible that differences of eyesight—at long and short distances—might have a bearing on the results.



# LIFE AMAZINGLY DRAWN BY A STONE-AGE ARTIST: AN IMPALA RAM.



A PREHISTORIC SOUTH AFRICAN PETROGLYPH OF VERY EXCEPTIONAL INTEREST: AN ENGRAVING OF AN IMPALA RAM—WITH HORNS NOW MUCH TOO LONG, BUT ORIGINALLY, PERHAPS, STOPPING NEAR THE BASE OF THE PRESENT SECOND UPWARD CURVE.



FOR COMPARISON WITH THE PETROGLYPH OF THE IMPALA: IMPALA JUMPING IN KRUGER NATIONAL PARK.

Mr. Herbert Lang writes of this: "Though remarkably truthful in delineation, this stone engraving lacks the fine details which generally distinguish the work of the best craftsmen of the Western Transvaal. The horns as they are now are of course, much too long. They seem to have stopped originally near the base of the second upward curve. On account of this exaggeration, this figure has been wrongly interpreted as a Kudu. The erosive and excretory markings and lines behind and about the real design do not belong to the human handiwork. This specimen is in the fine collection of the South African Museum at Cape Town, and is here published by the courtesy of Dr. L. Gill, the Director. Though, formerly, the horns of the beast may have attained larger dimensions, they are much out of all reasonable proportions. The present 'record' horns of Impala, according to Rowland Ward's 'Record of Big Game,' came from Kenya Colony. They are in the possession of Sir Richard Dane, and measure 31.5-8 inches along the front curve."



TO SHOW THE HORNS AS IN THE PETROGLYPH: A PHOTOGRAPH OF IMPALA IN KRUGER NATIONAL PARK.

Those of our readers who were interested in the very remarkable photograph of a white rhinoceros, as pictured by a South African of the Stone Age, which was reproduced in our issue of July 14 last year, and also in the petroglyph of the black rhinoceros shown in our issue of the following October 6, will have their

interest re-aroused by the illustrations on this page, the kindred illustrations on the opposite page, and our article by Mr. Herbert Lang. The impala of the snapshots is *Aepyceros melampus melampus*. It should be added that the impala of the petroglyph must have come from the north of the Vaal River.



# THE FIRST BASKING VULTURE ENGRAVED ON STONE—25,000 YEARS AGO!



THE FINEST PORTRAYAL OF A BIRD BY A STONE-AGE ARTIST OF SOUTH AFRICA: A VULTURE ENGRAVED WITH STONE IMPLEMENTS OVER 25,000 YEARS AGO—AN AMAZINGLY REALISTIC REPRESENTATION BY A PREHISTORIC ARTIST.

SENDING us the photographs reproduced above, Mr. Herbert Lang writes: "Few birds played a rôle important enough to be figured by the famous Palæolithic sculptors of South Africa. By far the best representation discovered is this vulture, hammered into basaltic rock. It is here published for the first time. It was secured at Klerksdorp, in the Western Transvaal, and is on exhibition in the Transvaal Museum at Pretoria. Fine craftsmanship was needed to produce such a work, more than 25,000 years ago, by concussions with skillfully splintered stone implements. Our Neanthropic artist evidently chose as his subject the heavily beaked black, or eared, vulture (*Torgos tracheliotus*). The position (the hawk turned toward the spectator and head sideways) is as picturesque as it is typical. With all vultures, it marks their daily preparations for preening. Ages have passed, but, on sunlit days, their habits are still the same. They become very conspicuous as the unconscious worshippers of the rising sun. Only after its beneficent warmth has dried every particle of nocturnal moisture from their pinions can they rise into the ethereal blue. Certain peculiarities in this fine piece need elucidation. The distinctly elementary technique shows nowhere such firmness in line as might indicate conventionalism. The handling of so difficult a problem as feathers has evidently pushed aside strictly naturalistic treatment. The uniformity of the expanse across the entire wing-spread was not disconcerting to the artist. Only a man of ripe experience could succeed so well in his purpose in spite of deviating from his usual adherence to visual accuracy. By a



FOR COMPARISON WITH THE PETROGLYPH REPRODUCED ABOVE: A PHOTOGRAPH OF THE HEAD OF A BLACK, OR EARED, VULTURE (*TORGOS TRACHELIOTUS*).

few effective strokes he marked the ends of some of the terminal wing feathers, making due allowance for their relative position. Thereby he balanced his design in an agreeable manner. At the same time he offered a correct intimation of feathers and powers of flight. One riddle, difficult to solve for those who have no field experience, is presented by the irregular patches that the artist left near the outer half of the wings. It must be understood that they would stand out in reddish-brown from the slate-blue whipped portion. They may represent merely a few patches of feathers that, after the first shakings of the wings, were still moist and appeared darker in the bright light. By presenting one wing fully outstretched and the other slightly foreshortened, an effective swoop of the wing has been attained. Noteworthy also is the curve of the evidently bare neck. Unfortunately, the left lower half of the tail has subsequently been damaged. From tip to tip of wing the sculpture measures eleven inches. To this day, many African natives have a selfish interest

in these soaring messengers of doom. Have they not made the lion their never-failing ally? As the sun rises higher, hungry men look eagerly out from one of the kopjes for the crowds of circling vultures. Thus, without fail, they will find the place where the king of beasts has often left ample remains of his nocturnal carnage. Contest in Nature never ceases. Lion, hyæna, jackal, vulture, and man exact their share. This, the most primitive method of securing the spoils of the chase, has never died out on the African soil; and it has whetted man's appetite for hunting."





## A MYSTERY OF STONE-AGE MASTERS: SOUTH AFRICA'S ROCK-CARVED PICTURES—WHAT IS THEIR MEANING?

By HERBERT LANG, *Former Associate Curator of Mammology, American Museum of Natural History, New York.*  
(See Illustrations on Pages 568-569.)



**S**OUTH AFRICA must have offered the fullness of its glory to some of the earliest men. An invigorating climate, and unrivalled fauna gave them wonderful opportunities to become stalwart hunters. Courage led the way to self-assertion. The final triumph over the mightiest and fleetest of beasts must have brought about amazing changes. The excitements of thrilling adventures during so tumultuous an era had evidently given a new spurt to the innate mental abilities and latent inclinations of the talented few. Accidents gave rise to superstitious fears which had to be drowned in some powerful belief. The ever-new happenings of stirring times blazed the way. Artistic efforts apparently solved the problem. Unquestionably an enthusiastic crowd found something more than admiration in these fine pictographs. As Kipling has so well set forth in "The Story of Ung" of Cro-Magnon fame—

And now do they press to thy pictures,  
with opened mouth and eye,  
And a little gift in the doorway, and  
the praise no gift can buy.

What miracles of inspiration made some of these savages leap forward many millenia across the mechanical simplicity of the Stone Age? Unsatisfactory tools and unpromising materials could not check the inherent forces of such an impulse. They initiated an art of "bas-reliefs" quivering with life, and so fundamentally great as never to be equalled in its possibilities of unlimited diffusion. In one fashion or another mankind has been proved to be incurably religious. No natives have ever been found to be without such mystic beliefs as captivated most easily their faith, the platform of all religions. The evolution of this petroglyphic art points strongly towards some mystic creed as the basis for its success.

When the genius of man succeeded for the first time in transforming and anchoring the essential features of long-held mystic beliefs into plastic and concrete forms, humanity had reached the visionary's threshold of heaven. The inspired founder of such a religion, essentially resting upon natural things, has escaped all fame, but his disciples arouse our further interest as artists. The select few became remarkably proficient. Unwittingly, they acted as faithful historians for one of the grandest epochs in the advance of the human race. Into imperishably hard rock they hammered proofs of intelligent admiration of nature, records of great deeds of prowess and wanderings into the uncharted fields of mystery.

About these most ancient of monuments breathes still the creative freshness of Nature. Their work has not been pieced together from the ruins of another art. It stands as proof of the incomparable vitality of genius offering spontaneously its inexhaustible appeal. These artists never bent their heads over the avaristic pursuit of fame. They joyously followed the spirit of freedom of far-extending plains. Beholding the best of their work, such echoes still reverberate with uncommon clearness in the hearts of all who tasted the secrets of the ever-unfathomed greatness of the African veld. The relentless forward march of primitive man had brought him in contact with many different environments. In these early days the force of the roaming spirit rested essentially upon the triumph of greater initiative. The further development of the battling and competitive disposition assisted the purposive advance of intellectual and spiritual features.

The very records of the game engraved in stone prove conclusively that these ancient sculptors of the

Western Transvaal and adjoining regions lived then in probably the finest of the wide open spaces of the South African high plateaux. These wonderful playgrounds of the beasts of the field—gigantic and stately, fleet and stealthy—provided an ideal training ground for mind, body and soul. The habits of so varied a fauna—feeding and resting, playing and fighting, winning and losing—furnished the sharp darts which were likely to waken the slumbering hosts of human abilities and break ground for continued advance. The enriched necessity of practical thought should have furnished constructive means for the plastic expression of their observations.

Slow, individual cunning, so vital in forests to overcome a lonely prey, was supplanted in the plains by a greater range of more strenuous activities. The

Encouraged by the unfailing resources and other satisfactory conditions, the nomadic tendencies weakened. Definite settlements arose. Specialisation of labour followed speedily in the wake of social consolidation. Chiefs, hunters, and workers established their reputation. The distinctive culture and abundant relics of these people indicate a tenancy in these regions of thousands of years. The most powerful communities naturally gained possession of particularly advantageous sites. That such astute and daring hunters were no mean warriors can hardly be doubted. Did they amalgamate in South Africa the elements which resulted in a sturdier and more intelligent race? "They had their day and ceased to be."

A bracing climate, dangerous beasts, and innumerable herds of game were likely to foster a life in which utmost daring and quick action helped to secure recognition among one's fellow men and neighbours. Among barbarians, the strongest men met little opposition in choosing the mothers of their sons; their kith and kin feasted when others had to beg or starve. More continuous affluence furnished the basis of a leisured class: the sorcerers and artists. Dozens of generations of them must have exacted their influence before any real accomplishment could be expected. It was a long way from the first brain-racking attempts of cutting into the rock rude outline graffiti of feet, mystic signs, or sketchy animals, to the attainment of such fine craftsmanship as the best of these naturalistic petroglyphs in the Western Transvaal required.

Undistracted by a multitude of interests, these artists could rivet their talents to tasks perhaps not without importance to the welfare of their fellow-men. Anxiety about future happenings was most likely the first nurse to a multitude of superstitions. These were evidently strong enough to cause a hankering after some realistic expression of the mysterious Divinity. Were these rock-etchings due to the anointing vision of ministering artists—fore-runners of medicine-men? Did these petroglyphs form part of a cult to dispel the obstinate creeds of gloom and fear? By propitiating the evil spirits, were they supposed to avert disasters which might threaten the heroes slaying the coveted game? The mind of the primitive does not acknowledge chance.

These sculptures seem to have imbued certain rocks and sites with such sacred characteristics as are too often called "superstitious awe." Only a fairly strong society would be capable of whipping part of its perhaps animistic beliefs into such concrete forms as petroglyphs. Thus faith and hope could definitely strike anchor in these monuments. This art was evidently ushered in at the early dawn of human advance, to secure some portion of illusionary heaven on earth. Art has continued to cater to beauty, glory, enjoyment, inspiration, and faith. Many African natives still strongly believe in metempsychosis as well as lycanthropy; transmigration extends then to many animals, but transformation with them is generally restricted to leopards, hyenas, and crocodiles.

What more ideal subjects than the likeness of swift antelopes which furnished coveted meat, or of the formidable and dangerous beasts which could turn hope so quickly into blessing or disaster? Did not the ultimate results of such hazardous chase lie in the hands of doubtful Destiny? Might it not return a proud hero or maimed corpse, food in abundance or hunger unstilled?

So much ambition, enthusiasm, and pride are involved in the execution of these marvellous

(Continued on page 593.)



A PICTURED ROCK USED AS A RUBBING-STONE BY BEASTS FOR MANY THOUSANDS OF YEARS: A BOULDER WITH A RHINOCEROS ENGRAVED UPON IT, TRACES OF A WATERBUCK, AND "PATCHES" THAT MAY BE A RECORD OF "BAGS."—FROM A KOPJE NEAR SCHWEIZER RENEKE, WESTERN TRANSVAAL.

Describing this photograph of an unusual memorial of the South African men of the Stone Age, Mr. Herbert Lang writes: "For many thousands of years, rhinoceroses and other game loved to rub themselves against this portion of a volcanic rock (crystalline diabase), which is over four feet in height. On the kopje near Schweizer Reneke, from which it came, were several of these originally rough, but now well burnished, outcropping boulders. This particular 'rubbing-stone' is of great interest, since the really old rock engravings chipped first into its crystal-hard surface have been practically worn away by the occasional rubbings of ceaselessly wandering animals. The present central picture represents a rhinoceros fashioned subsequently, in the relatively recent 'dashes' style. The deterioration of the finer artistic work of former periods can generally be recognised in all engravings not heavily patinated. Above the back of the rhinoceros are the traces of another figure; apparently, a waterbuck. Several other faint markings are now without meaning. Below the rhinoceros are eleven roundish patches in the same technique. A number of coarser concussion marks, made by heavier blows, dot irregularly the front and sides. Do they represent the number of rhinoceroses, or other big game, killed by hunters at this place at different times?"

gladdening outlook upon distant horizons and the influence of an exhilarating climate virtually placed the physical and economical progress of primitive man upon a steadily ascending scale. The many differences in the landscape became potential strategic points. The possibilities of surveying from a distance the manifold chances of securing food from the innumerable herds permitted the abler men to choose their advantages. The success of a few ushered in the elements of discussion, leadership, and discipline.





**A CROCODILE THAT HAD JUST EATEN A NATIVE: THE BEAST CAUGHT WITH A SHARK-HOOK ON A CHAIN—THAT ITS SKULL MIGHT "GRACE" STRATFORD-ON-AVON!**  
A reader, sending us this photograph from Lusambo, Belgian Congo, writes: "The crocodile was caught with a shark hook and boat-chain. It was 11 ft. 2½ in. long, and weighed 380 lb. The two feet of a native it had eaten were found in its stomach. The skull is in the Library at Stratford-on-Avon; together with 28 bracelets taken from the stomach of another of the beasts."

## THE ODD SIDE OF THINGS: PHOTOGRAPHS OF AQUATIC INTEREST.



**FEMALE SPERM-WHALES CAUGHT ON THE PACIFIC COAST OF NORTH AMERICA FOR THE FIRST TIME: TEN WHALES, INCLUDING EIGHT FEMALE SPERM-WHALES AND TWO HUMP-BACKS.**  
This photograph illustrates the whaling industry as carried on near Queen Charlotte Islands, British Columbia. The particular "catch" illustrated is of special interest: it includes two hump-backs and eight female sperm-whales, and the occasion was the first on which female sperm-whales had been taken on the Pacific coast of North America, although many males are harpooned there each year.



**JAPANESE FISHERMEN AT A FESTIVAL: CARRYING THE BIG "DASHI," OR PALANQUIN, TO PLACATE THE GODS.**

The fishing village of Shioya is some seven or eight miles west of Kobe. On two days in the year, the Festival takes place, and the villagers make a united and strenuous effort to placate the gods. Then it is that the palanquin, or "dashi," shown comes into use. Some fifty or sixty men handle the big wooden supports. The more the "dashi" is swayed about, the more the gods will be pleased. The custom is an ancient Shinto one.



**JERKING THE "DASHI": SEEKING TO PLEASE THE GODS BY SWAYING AND TIPPING THE PALANQUIN!**

The fishing village of Shioya is some seven or eight miles west of Kobe. On two days in the year, the Festival takes place, and the villagers make a united and strenuous effort to placate the gods. Then it is that the palanquin, or "dashi," shown comes into use. Some fifty or sixty men handle the big wooden supports. The more the "dashi" is swayed about, the more the gods will be pleased. The custom is an ancient Shinto one.



**A FIRST-RATE CATCH IN CARINTHIA: A HUCHEN WEIGHING 9.83 KILOGRAMMES (19 LB.).**

The particular Huchen (*Hucho-hucho*) illustrated weighed 9.83 kilogrammes, and was 1.08 metres (about 40 inches) in length. The Huchen, it may be added, is a large predaceous fish. Like the salmon, it is silvery and black-spotted, but in structure it more closely resembles the char.



**A MAMMAL THAT HAS TAKEN TO A PURELY AQUATIC LIFE AND HAS DEVELOPED FLIPPERS AND THE TAIL OF A FISH: THE "RIVER-COW," OR MANATEE (*MANATUS AMERICANUS*).**

The Manatee is an aquatic mammal of the order *Sirenia*, and occurs in the rivers of tropical America. It is sometimes known as the river cow, and, like the whales, is a mammal that has taken to a purely aquatic life. Its fore-legs have developed into flippers, its back-legs have disappeared, and the tail of a fish has developed. Its food consists entirely of aquatic vegetation.—The Piranha is only from six to seven inches long, but is distinctly dangerous, in that



**A LITTLE FISH THAT "KILLS" BRAZILIAN SWIMMERS: "THE MAN-EATER" (*PIRANHA*), WHICH HAS TEETH LIKE A WOLF!**

it will attack swimmers. The traveller who photographed the specimen shown writes: "I caught this in a pond on Marajó Island, near the Amazon's mouth. I used no hook—only a string with raw meat tied to it. So many fish attacked my bait that in one jerk I drew out several; but, when I asked a native to fry them, he refused to touch the 'man-killers.' On Marajó Island, cattle that go on hot days to stand in water are often badly bitten by these sharp-toothed fish."



## THE WORLD OF SCIENCE.

### THE "RABBIT-FISH": A SPECIES OF GREAT ANTIQUITY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

IN a generation or so hence we may be able to spend an occasional week-end, by way of a "rest-cure," at the bottom of the sea. All that is needed is a water-tight chamber and an adequate

cod. Behind this comes a long, low fin of similar fine horny rays, and then, with hardly a break, follows a long-drawn-out tail-fin, and beyond this, again, the strange "tail-filament."

is the excessive development of the "slime-canals" around the head. The openings of these can be clearly seen in the lower photograph (Fig. 3). There is a lower series, immediately above the nostrils, forming a triangle, and above these are seen four others, similar apertures. The heart-shaped and slightly sunken area between the mouth and the base of the breast-fin, and below the eye, is, it will be noticed, marked by a number of parallel lines. These also are slime-canals, and if gently pressed will exude a clear, reddish, jelly-like substance. It is owing to this coloration that the track of the canal can be traced, forming the parallel lines just referred to.

But, besides these, the whole area of the head is beset with curious, delicate, wavy lines, a loop of which can just be traced between the eye and the hindmost of the large openings of the uppermost row on the snout. The usual lateral line can be traced from the head backwards along the side and nearly in the middle, to the end of the tail. These slime-tracts are found in all fishes, and are of unknown function, though it is suggested that the nerves which enter them may perhaps furnish a sense of orientation, or of pressure.

*Chimæra monstrosa*, the species now under discussion, is but one of several species of this tribe living to-day. Of these the two most remarkable are the Southern Elephant fish, *Callorhynchus antarcticus*, which has a curious flap of skin hanging from the tip of the snout; and the Harriotta, which occurs in the West Atlantic at a depth of about 1000 fathoms. It grows to about two feet in length, and has a long narrow snout and conspicuously large breast-fins.

Though the horny egg-cases of these fishes are known, nothing has yet been discovered about the larval stages of development. These, when they are found, will probably throw a flood of light on the vexed question of the affinities of this group, which is represented by numerous fossil species, some of considerable size. Their dorsal fin-spines, known as "ichthyodorulites," are found in rocks of Devonian age. In the Lower Lias of Lyme Regis, a species known as *Squaloraia* is found, which had a simpler type of dentition than in living species. The tribe attained to the heyday of its glory in Cretaceous and Eocene times, both as regards the number of genera and species, as well as in size.

supply of oxygen. But no great depth could thus be profitably explored; for out of the reach of daylight artificial light would have to be used, and this would at once detract from the value of whatever was observed: since some of these dwellers in the deeps avoid the light—they would at once vanish. Others, which are lured by light, would appear in greater numbers than is their wont when left undisturbed.

At present we can but dimly guess at what goes on in these vast, silent, pulseless regions of utter darkness; or where, in the "middle-deeps," the light is at best but grey—a dawn which never attains to day before it again passes into night. We know, it is true, something of the dwellers of this under-world, and this because of the researches of the deep-sea explorers. And strange indeed are the samples they have brought to light. Samples of concentrated ugliness and ferocity, as well as of emasculated gentleness. We who love to watch the changing seasons, to feel the breath of spring, to bask in the fragrant air and blazing sun of midsummer, can but marvel that life under such appalling conditions should be possible. "All hope abandon ye who enter here!"

These things were called to my mind some days ago, when I had an opportunity of examining an inhabitant of these deep-sea regions. This was the rare *Chimæra*, or "rabbit-fish," taken off Northumberland. Its interest lies not so much in

the fact that it is seldom captured, as in its ancient lineage. For the relations of the *chimæras* are the Elasmobranchs, or sharks and rays, though in the character of their jaws they resemble the "lung-fishes."

As a glance at the accompanying photograph (Fig. 1) will show, this creature has a singular shape. The head is drawn out into a large, rather flabby, cone-shaped snout, overhanging the mouth; while the tail is drawn out into a long filament. The fins are also peculiar. The first dorsal, or back fin, for example, has a heavy, bony spine in front, succeeded by a number of long, delicate, horny rays closely packed together; differing thus from the fin-rays of the bony fishes like, for example, the perch or the

The breast-fin is of considerable size. Its base is large and fleshy, forming an oval plate fringed by the typical, closely packed, horny, and almost hair-like rays taking the place of the well-spaced bony rays connected by a thin, transparent membrane, seen in the "bony fishes." This fin is, indeed, a sort of exaggeration of the fin of a dog-fish. The ventral fins, answering to the hind-limbs of land-animals, are smaller, but of similar structure. The open mouth, shown in the lower photograph (Fig. 3), discloses the very remarkable front teeth, a single, solid plate in both upper and lower jaws, but grooved to give a semblance of closely crowded, separate teeth. Above the mouth are two circular apertures, the nostrils. The two deep grooves shown, one on each side, cutting the lower segment of the circle, allow the whole of the outer wall of the nostril to be lifted up. In this matter of the nostrils the *chimæra* resembles the dog-fish.

The middle photograph (Fig. 2) reveals yet other peculiarities of the teeth. Here the skull itself is shown; and it will be noticed that behind the upper front teeth lie a pair of large, flat teeth, evidently not for tearing, but for crushing purposes. Roughened areas on these plates are known as "tritons," serving to increase the grip of the teeth. These in no way resemble the sharp-edged, separate, triangular teeth of the sharks, which have been derived by enlarging the denticles which form the "shagreen" covering the skin of the body. It has been suggested that the "tritons" might be regarded as fused shagreen denticles. But, be this as it may, even the oldest fossil forms, dating back to Devonian times, some millions of years ago, differ in no essentials from those of to-day, save for the fact that they are larger.

Another singular feature of the *chimæroids*

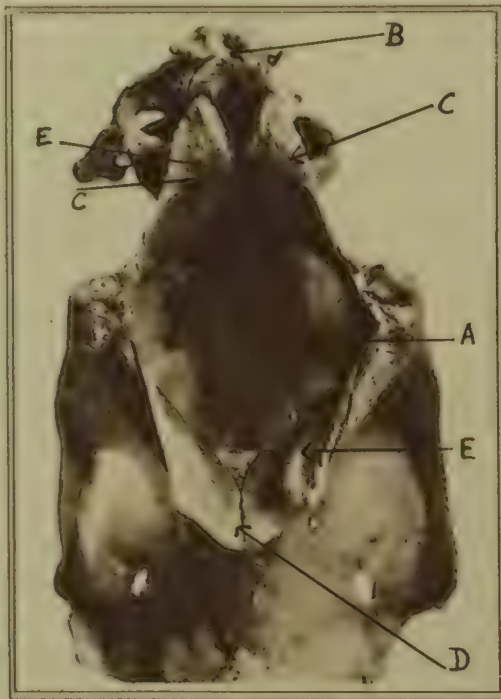


FIG. 2. THE SKULL OF A CHIMÆRA, OR RABBIT-FISH: A VIEW SHOWING THE PECULIAR CONFORMATION OF THE TEETH.

The teeth can best be examined in the skull. On the roof of the mouth (A) behind the front dental plate (B) lie a pair of oblong, flat teeth (CC), set close together. The lower teeth (D) are formed by a large single plate on each side. They bear roughened areas known as "tritons" (EE), serving to increase the grip.

"tritons," serving to increase the grip of the teeth. These in no way resemble the sharp-edged, separate, triangular teeth of the sharks, which have been derived by enlarging the denticles which form the "shagreen" covering the skin of the body. It has been suggested that the "tritons" might be regarded as fused shagreen denticles. But, be this as it may, even the oldest fossil forms, dating back to Devonian times, some millions of years ago, differ in no essentials from those of to-day, save for the fact that they are larger.

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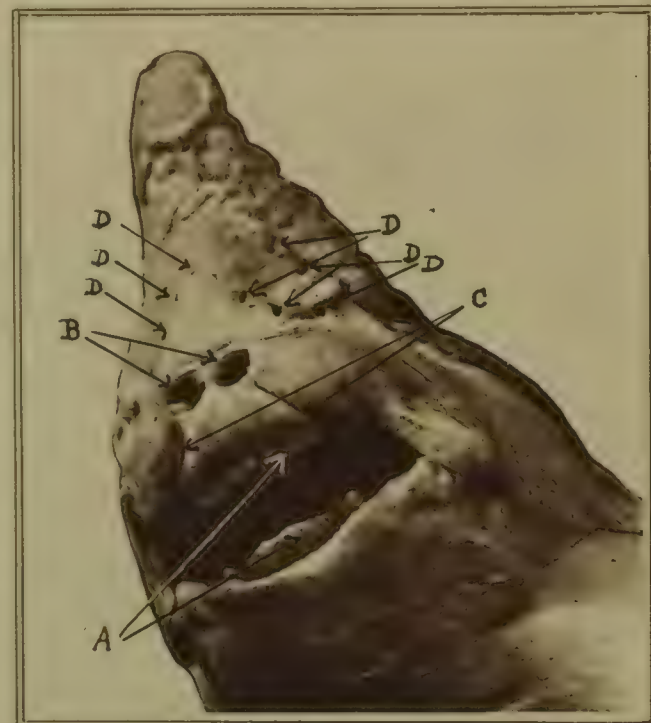


FIG. 3. DISCLOSING THE FRONT TEETH—A SINGLE SOLID PLATE IN BOTH JAWS: THE OPEN MOUTH OF A CHIMÆRA, WITH NOSTRILS AND SLIME-CANALS ABOVE.

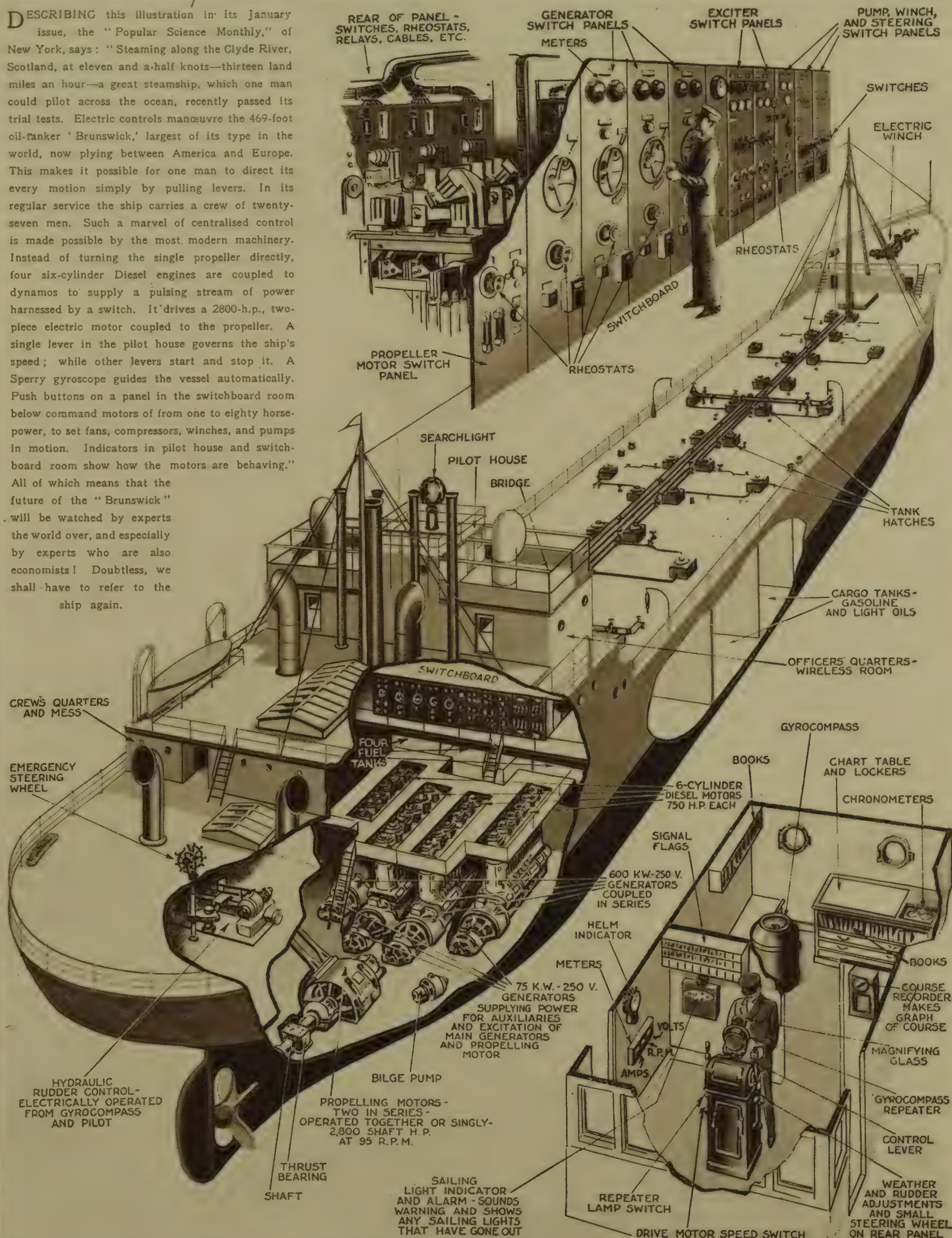
Of the teeth, when the mouth is opened in the ordinary way, all that can be clearly seen is the anterior dental plate of the upper and lower jaws (AA). The nostrils form tubular apertures (BB), the lower segment of which is broken by a deep groove (CC). Above these are seen the large apertures of the slime-canals (DD) opening on to the rather flabby, conical snout.



# A 469-FT. SHIP ONE MAN COULD RUN! AN ELECTRIC OIL-TANKER.

REPRODUCED FROM THE "POPULAR SCIENCE MONTHLY," OF NEW YORK, BY COURTESY OF THAT PAPER.

DESCRIBING this illustration in its January issue, the "Popular Science Monthly," of New York, says: "Steaming along the Clyde River, Scotland, at eleven and a-half knots—thirteen land miles an hour—a great steamship, which one man could pilot across the ocean, recently passed its trial tests. Electric controls manœuvre the 469-foot oil-tanker 'Brunswick,' largest of its type in the world, now plying between America and Europe. This makes it possible for one man to direct its every motion simply by pulling levers. In its regular service the ship carries a crew of twenty-seven men. Such a marvel of centralised control is made possible by the most modern machinery. Instead of turning the single propeller directly, four six-cylinder Diesel engines are coupled to dynamos to supply a pulsing stream of power harnessed by a switch. It drives a 2800-h.p., two-piece electric motor coupled to the propeller. A single lever in the pilot house governs the ship's speed; while other levers start and stop it. A Sperry gyroscope guides the vessel automatically. Push buttons on a panel in the switchboard room below command motors of from one to eighty horsepower, to set fans, compressors, winches, and pumps in motion. Indicators in pilot house and switchboard room show how the motors are behaving." All of which means that the future of the "Brunswick" will be watched by experts the world over, and especially by experts who are also economists! Doubtless, we shall have to refer to the ship again.



CONTROLLABLE BY A "CREW" OF ONE! THE "BRUNSWICK"—HER SWITCHBOARD ROOM AND HER PILOT-HOUSE; AND A PLAN OF HER AS A WHOLE.

Once more to quote the "Popular Science Monthly": "These broken-away views of the huge new oil-tanker 'Brunswick,' her switchboard room (top) and pilot house (right), reveal the improved electrical and mechanical features which give

her remarkable simplicity of control and flexibility of operation. The ship's speed is governed by a single control lever in the pilot house, and all movements are directed by means of levers and switches."



## BOOKS OF THE DAY.

"SPORT" is an elusive, not to say Protean term, as difficult to define as "poetry." It differs considerably in meaning according to its connotation; sometimes it means hunting or shooting; sometimes racing; sometimes athletics; sometimes games; and sometimes merely pastimes or amusements. Sport on the moors or in the jungle is not the same thing as sport on the Turf or the cricket field, and a sportsman eminent in any of these spheres of activity might not shine in the 'Varsity Sports. It might be a pleasing pastime, but not necessarily a sporting pursuit,

To sport with Amaryllis in the shade  
Or with the tangles of Nereus's hair.

Nor would it be considered sportsmanlike to make "sport" of a cripple. Nereus's hair, in fact, was an Eton crop compared with the tangle of meanings in this innocent-looking word. Having thus cleared the ground, I will now proceed to consider certain books on sport.

All recognised phases of the subject will find due place in the Lonsdale Library of Sports, Games, and Pastimes, a new series of volumes planned on encyclopaedic lines, and associated by name with one who has been described as "the most characteristically English sportsman of his generation." Lord Lonsdale has shared the task of editorship with Mr. Eric Parker and the late Sir Theodore Cook—a sporting triumvirate that inspires complete confidence in the authority of the work. One of the first two volumes to reach me is "THE WAY OF A MAN WITH A HORSE." A Practical Book on Horsemanship. By Lt.-Col. Geoffrey Brooke, Author of "Horse Sense and Horsemanship of To-day." Veterinary Notes by Colonel Todd; and a Chapter on Pig-Sticking, by Lt.-Col. Arthur Brooke. With over Ninety Illustrations (Seeley, Service; 21s.). The analogy of the book's title to "The Way of a Man with a Maid" suggests that even the Miltonic type of "love's disport," as practised by Amaryllis, has been kept in view, though I fear it may not claim a separate volume. The very valuable work under review marks the beginning of the series—leading off as it does with a frontispiece entitled, "The Right Hon. the Earl of Lonsdale on 'Marble,' the perfect heavy-weight hunter, both as regards performances and conformation."

In a short general preface, dedicating the whole library to the Prince of Wales, Lord Lonsdale points out that, since the first publication of this character appeared, long ago, there have been great changes justifying the new venture. "The traditions, the customs, the guiding principles of the great sports and games doubtless remain; but as the years go on new discoveries are made, new developments follow, new methods are found to be successful. (He gives examples from shooting, fishing, cricket, and lawn-tennis.) It is believed, therefore, that the Lonsdale Library should fill a gap. Its aim is to help and to instruct." Colonel Geoffrey Brooke's volume has a foreword in which the writer says: "I have endeavoured to guide the beginner on such points as stabling, feeding, care of horses and saddlery; how to run his stable, ride and train his horses." The first chapter recalls that "the original use of horses for war dates back to prehistoric times, and that the Chinese used cavalry in 2637 B.C."

Doubtless the sport of rod and line can also claim a high, if unrecorded, antiquity. Certainly it has a respectable pedigree in English literature, as mentioned by the author of a companion volume of the Lonsdale Library—"TROUT FISHING FROM ALL ANGLES." A Complete Guide to Modern Methods. By Eric Taverner. Author of "Divers Ways to Tackle Trout." Containing chapters on Trout Scales by G. Herbert Nall and the Legal Aspect of Fishing by Alban Bacon. With 250 Illustrations (Seeley, Service; 21s.). Discussing the "Treatyse of flyshynge wyth an Angle" included in the second edition of the "Boke of St. Albans" printed by Wynkyn de Worde in 1496, Mr. Taverner doubts the traditional authorship of Dame Juliana Berners, whom he dismisses as "mythical." "Much of the Treatise," he writes "is acknowledged in the text to have come from earlier sources, and the form itself is exactly that of the Master of Game, written a century earlier. . . . The Treatise . . . is the first in a long line of books written in obedience to the tradition that angling consists as much in a love of the peace of the country and of Nature as the taking of fish." Both the volumes above mentioned are beautifully printed and illustrated, and,

judging by the excellence of their contents, I venture to prophesy a big success for the Lonsdale Library.

Such a work, of course, will always be supplemented, on the sportsman's shelves, by stories of personal experiences in various parts of the world. A large and alluring example of this class of sporting chronicle, exquisitely pictured, especially on the landscape, or, rather, riverscape, side, comes from the pen of a well-known American writer—"TALES OF FRESH-WATER FISHING." By Zane Grey. With 100 Illustrations from Photographs taken by the Author. (Hodder and Stoughton; 30s.). While the fish caught do not, of course, compare in size and ferocity with the big-game of the Florida seas—tarpon, swordfish, and sharks—described in Mr. Grey's books on deep-sea sport, there is, nevertheless, plenty of excitement. The thrills arise, not only from the quarry, but even more from the scene of action, especially the perilous rapids of the River Rogue, and, on one occasion, a dangerous climb down a

Courageous' who caught more cod than anyone else because he thought like a cod?" The question seems to be—do cod cogitate?

I turn now to a book about big game, which is one of the most interesting and exciting as well as one of the most finely illustrated that I have ever come across, namely, "TRAILS OF THE HUNTED." By James L. Clark. With Forty-Seven Plates (Chatto and Windus; 21s.). Mr. Clark, who hails from the States, is at once hunter, photographer, and taxidermist, who has done remarkable work both in specimen-collecting and setting up models for the American Museum of Natural History in New York. He mounted specimens for President Roosevelt, whose son, Kermit, contributes a brief foreword.

Big-game photography brings the operator, on occasion, into uncomfortable proximity to charging animals, such as lions, "rhinos," and elephants, when the exigencies of the work necessitate postponing a protective or turning shot until the very last moment. Mr. Clark, who acted as protector to Radclyffe Dugmore, another well-known big-game photographer, describes his sensations in such predicaments with great candour and vividness. He points out, however, that wild animals seldom attack man unless molested. "Man," he says, "is the only animal who kills for pleasure. Furthermore, he is far and away the most belligerent. . . . Wild animals are much less dangerous than automobiles."

Another aspect of wild life on which he lays stress is the gradual extermination of many larger species, and the need of preserving a record for the benefit of posterity. His own work has taken him far and wide about the world. "I have hunted and studied," he writes, "in Nova Scotia, Wyoming, Alberta, British Columbia, and Alaska. I have visited Africa three times; I have crossed Asia from India and the borders of Afghanistan to Siberia and China."

It is this last expedition to Central Asia, in quest principally of the horns of Ovis Poli (*vide* Kipling) that provides the greatest thrill, and proves that man is the most dangerous animal that a hunter can meet. Mr. Clark and his companion, William J. Morden, who has also described the journey in his book called "Across Asia's Snows and Deserts," had planned to join up with Mr. Roy Chapman Andrews near the border of Mongolia, and thereafter travel with him to Peking. On the way, however, they fell into the hands of some wild Mongols, from whom they barely escaped with their lives. Their captors tortured them by trussing them up tightly with ropes, on which they poured hot water to make the knots tighter; in the end they were removed to another Mongol camp, and then released through the intervention of some Russians. This adventure diverted them from their route, and extended it from 3000 to 8000 miles. Those who regard a Natural History Museum (to quote Mr. Clark) as "a sort of 'dead circus,'" may realise from his book something of the romance and perilous adventure that has gone to its making.

There are other books on my list which are confidently to be recommended, but at present, owing to limitations of space, I can do no more than mention their names. Two describe hunting and other experiences in the East. One is entitled, "MUSINGS OF AN OLD SHIKARI." Reflections on Life and Sport in Jungle India. By Colonel A. I. R. Glasfurd. With Illustrations from Photographs and Drawings by the Author (Lane; 18s.). The other is "BANGKOK: ITS LIFE AND SPORT." With Some Account of Siam's Coastal and Island Game Areas. By Lt.-Col. C. H. Forty. With Photographs (Witherby; 10s. 6d.).

Finally comes a pair of closely related works that belong to the same class of sport as the Olympic Games. Competitors, trainers, and schoolmasters will find much valuable matter in "MODERN ATHLETICS." By G. M. Butler, President, C.U.A.C., 1920-1. With a Foreword by P. J. Noel Baker. Illustrated (Cambridge University Press; 12s. 6d.); and likewise in "ATHLETICS." By D. G. A. Lowe, President, C.U.A.C., 1924-5, and A. E. Porritt, President, O.U.A.C., 1925-6. Illustrated (Longmans; 12s. 6d.). It is pleasant to see the Dark and Light Blues blending in this latter work, which comprises not only the technical side of athletics . . . but also its history and records, and modern developments in foreign countries. And here (until next time) "our sport is ended." C. E. B.

### To Our Readers and Photographers at Home and Abroad.

"THE ILLUSTRATED LONDON NEWS" has always been famed for its treatment of the various branches of Science. Its archæological articles and illustrations are known throughout the world, and its pages dealing with Natural History and Ethnology are of equal value. These and other subjects are dealt with in our pages in a more extensive way than in any other illustrated weekly journal. We take this opportunity, therefore, of urging our readers to forward to us photographs of interest in these branches of Science.

Few people visiting the less-known parts of the world fail to equip themselves with cameras, and we wish to inform explorers and others who travel that we are glad to consider photographs which show curious customs of various nationalities, civilised and uncivilised, their sports, habits, and costumes; in fact, anything of a little-known or unusual character.

We are very pleased to receive, also, photographs dealing with Natural History in all its branches, especially those which are of a novel description. Our pages deal thoroughly with unfamiliar habits of birds, animals, fishes, and insects.

To Archæologists we make a special appeal to send us the results of recent discoveries.

In addition, we are glad to consider photographs or rough sketches illustrating important events throughout the world; but such contributions should be forwarded by the quickest possible route, immediately after the events.

We welcome contributions and pay well for all material accepted for publication.

When illustrations are submitted, each subject should be accompanied by a suitable description.

Contributions should be addressed to: The Editor, *The Illustrated London News*, Inveresk House, 346, Strand, London, W.C.2.

steep and slippery snow slope. Mr. Grey writes with his usual verve and humour, not without an occasional touch of gravity. He has an eye for the beauty of nature, and for all sorts and conditions of animal life. There is thus a strong natural history interest in the book, often providing side thrills of its own. "The night before we left Whisky Creek," for example, "we were somewhat disconcerted to find a rattlesnake right in camp." Perhaps it was an emissary of the U.S. Revenue authorities!

Matter for comparing the English with the American manner of narration on kindred subjects is provided by an unpretentious little book called "FISHING WAYS AND WILES." By Major H. E. Morritt. With Introduction by Lord Howard de Walden. Frontispiece in Colour and Nine Monochrome Illustrations by the Author, and Three by Frank Reynolds, R.I. (Methuen; 6s.). This author, whose exceeding modesty is deprecated by his "introducer," tells chiefly of trout, salmon, and sea trout in the British Isles and Norway; but there are also some amusing incidents of fishing at the Front during the war, such as the adventure with Clarence, the wary old trout who dwelt somewhere in the Ancres. The author suggests that, to be successful at fishing, one must cultivate a fish-like mind. "Was it not Rudyard Kipling's hero in 'Captains



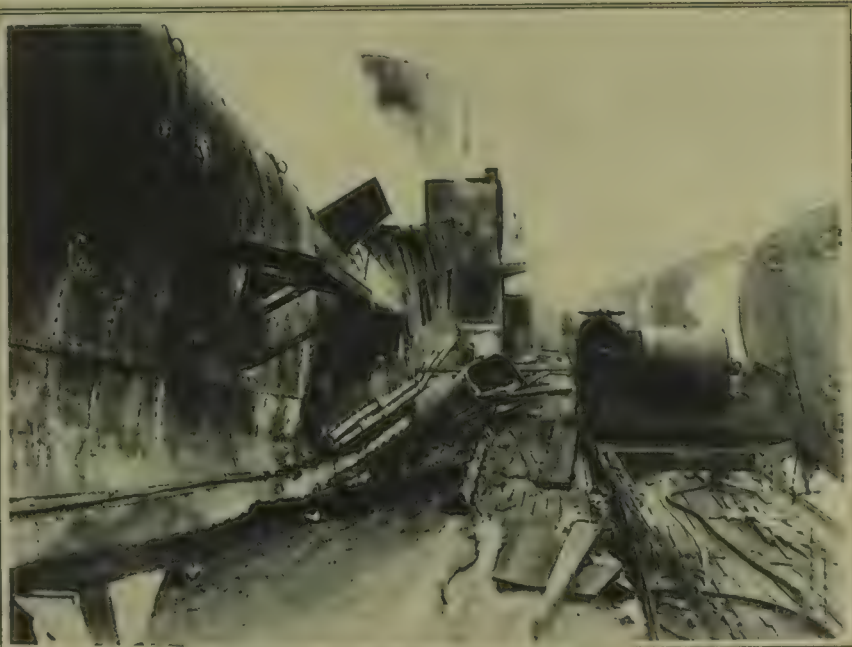
## AT HOME AND ABROAD: PICTORIAL RECORDS OF NOTABLE EVENTS.



**A NEW NORTH GERMAN LLOYDS' 46,000-TON LINER ALMOST DESTROYED BY FIRE IN DOCK: THE BURNING OF THE "EUROPA" AT HAMBURG.**

Shortly after midnight on March 26 fire broke out in the fore part of the new North German Lloyd liner "Europa," then approaching completion at the Hamburg yard of her builders, Messrs. Blohm and Voss. The flames spread amidships, and by noon the iron shell and interior metal work were a glowing white hot mass, the funnels had tilted, massive steel girders were bent and

*(Continued opposite.)*



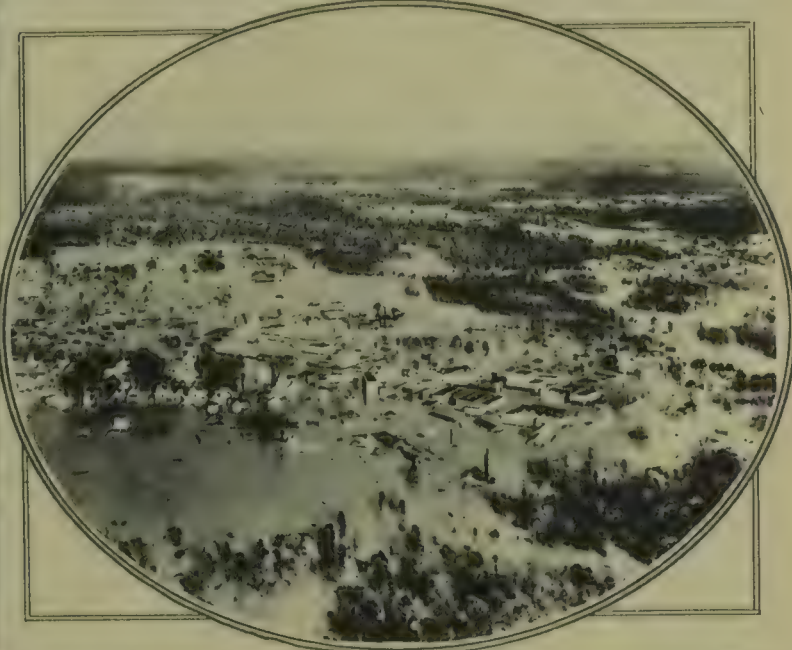
**THE FIRE ABOARD THE "EUROPA" THAT CAUSED DAMAGE ESTIMATED AT £1,000,000: A DECK VIEW SHOWING TWISTED IRONWORK.**

twisted, the framework of the great saloons had collapsed, and the four upper decks were blazing. Water was poured into her from twenty fire-boats and twenty fire-engines on the quay. Later she settled down on the floor of the harbour. The damage (covered by insurance) was estimated at £1,000,000. The after part of the ship was saved, also the engines, boilers, and oil tanks.



**DISASTROUS FLOODS IN ALABAMA: AN AIR VIEW OF ELBA SUBMERGED—SHOWING THE COURT HOUSE (WITH TOWER, IN CENTRE) WHERE PEOPLE TOOK REFUGE.**

Disastrous floods, due to heavy and continuous rain, began in Alabama on March 13. By the 17th some 20,000 people had been driven from their homes, fifteen bodies had been recovered, and it was feared that many more people had perished. The worst floods were at Elba (a town of 4000 inhabitants at the confluence of the Pea River with the Big and Whitewater Creeks),



**FLOODS THAT RENDERED THOUSANDS OF PEOPLE HOMELESS IN ALABAMA AND CAUSED ENORMOUS DAMAGE: AN AIR VIEW OF THE TOWN OF BREWTON.**

which was cut off from the surrounding country. Scores of families took refuge in the Court House, and others on house-tops. The town was completely submerged, except for upper storeys. Martial law was established. Rescue work was quickly organised, and seventeen U.S. Army aeroplanes dropped food supplies. In Western Alabama, Brewton and other towns were also deeply flooded.



**FRENCH EX-SERVICE MEN RENDER TRIBUTE TO FALLEN BRITISH COMRADES: THE GREAT "LA FLAMME" CEREMONY AT THE CENOTAPH—DIPPING THE FLAGS.**

On Easter Sunday a pilgrimage of 900 French ex-SERVICE men, organised by "La Flamme" (a committee representing 520 associations in France), arrived in London to do homage to the memory of their British comrades who fell in the war. At their head was General Gouraud, Military Governor of Paris. Their visit had been inspired by the British pilgrimage last year to France and Flanders, in which the Prince of Wales took part. The French visitors were welcomed in Westminster Hall, where they were addressed by Major-General G. S. Clive,



**BEARING STANDARDS SURMOUNTED WITH CRAPE IN MEMORY OF MARSHAL FOCH: MEMBERS OF "LA FLAMME" MARCHING FROM WESTMINSTER HALL.**

representing the British Government and the Army Council, and by Lord Jellicoe, President of the British Legion. A procession was then formed, and General Gouraud laid a bronze palm on the Tomb of the Unknown Warrior in Westminster Abbey, and another on the Cenotaph. The French standard-bearers formed up round the Cenotaph, and dipped their flags, while the band of the 110th Regiment of French Infantry played "Sonneil Eternel." Afterwards there was a march-past on the Horse Guards Parade. The next day was spent in sightseeing.



# THE ART OF ABORIGINES OF THE BRITISH EMPIRE : CRAFTSMANSHIP OF BRITISH COLUMBIA INDIANS ON EXHIBITION.



A DESIGN MUCH FAVOURED: THE KIT WHALE-KILLER HOUSE-POST—AN EXCELLENT EXAMPLE OF AN UNSOPHISTICATED ART THAT REACHES A HIGH ARTISTIC LEVEL.



WITH BRUSHES, AND STILL CONTAINING PIGMENTS: A PAINT-BOX CARVED OUT OF SOLID WOOD AND ORNAMENTED IN COLOURS.



THE ANCIENT ARTS AND CRAFTS OF THE BRITISH COLUMBIA INDIANS: A CARVED AND PAINTED CARPENTER'S BOX; WITH TOOLS THAT INCLUDE ADZES, AXES, CHISELS, AND GOUGES.

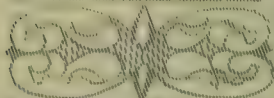


USED AT DANCES: A CEREMONIAL HAT IN WOOD, CARVED AND ELABORATELY PAINTED.



CONTAINING A "LAKE" IN ITS BACK! A THUNDER-BIRD GRAVE TOTEM FROM THE BURIAL-PLACE OF A CHIEF OF THE BRITISH COLUMBIA INDIANS.

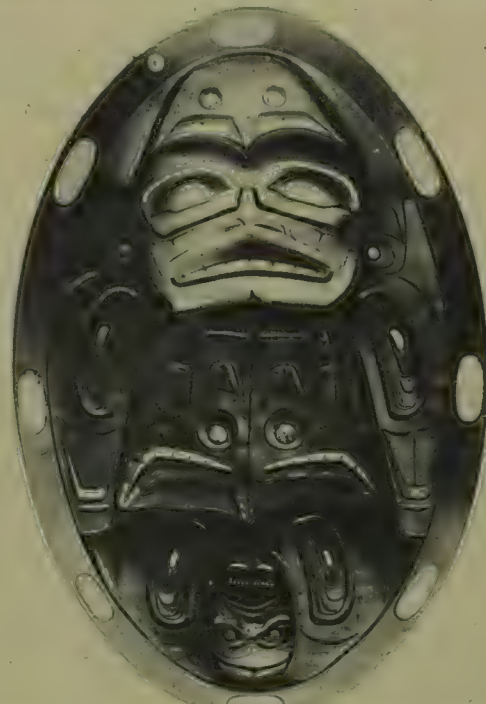
WITH A CONVENTIONAL DESIGN OF A BEAR: A MODEL OF A CHIEF'S HOUSE—AN EXAMPLE OF WORK BY BRITISH COLUMBIA INDIANS WHICH CANNOT BE DUPLICATED TO-DAY



CARVED IN WOOD AND BRILLIANTLY COLOURED IN YELLOW AND BLUE: A DANCE HAT OF THE BRITISH COLUMBIA INDIANS.



A MOST STRIKING TOTEM: THE RAVEN.



SYMBOLISING THE WEALTH OF ITS OWNER, AND MADE AS A PASTIME: A PECULIARLY FINE CARVED DISH IN SHALE.

There is at the Imperial Institute an unusually interesting free exhibition illustrating the arts and crafts of British Columbia Indians, an exhibition which, it may be added, owes its being to Mr. and Mrs. A. C. Bossom, was opened on March 27 by Mrs. Amery, and will continue until May 20. As Mr. Bossom points out in his "Short Account of the Ancient Craftsmen of British Columbia and their Arts": "The Art of the British Columbians is ended. The work copied for tourist consumption is lifeless, but the original specimens will long be regarded as one of the real primitive artistic possessions of the aborigines of the British Empire." Speaking at the opening, Mr. Pauline, the Agent-General for British

Columbia, said that the collection could not possibly be duplicated to-day, because there were very few native Indians alive who could produce the same kind of handicrafts. It may be noted further, with regard to the grave totem of the Thunder-bird clan, that this was acquired at Alert Bay. The local legend is that the bird is the cause of thunder-storms. In its back is a hollow which is supposed to contain a lake. When the bird is annoyed, it shakes its back and this makes the storm; while the flapping of the wings causes the thunder. It is said that it was a custom after the death of a Chief of this clan to enclose his head in the space left for the "lake."



# PERSONALITIES OF THE WEEK:

# PEOPLE IN THE PUBLIC EYE.



**LORD MONTAGU OF BEAULIEU.**

A pioneer of motoring and an authority on roads and transport. Also interested in aviation and in country pursuits. Born, June 10, 1866; died, March 30.



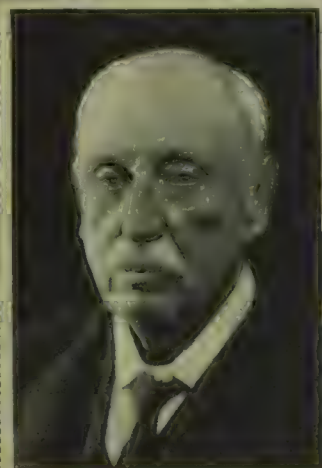
**MR. MYRON T. HERRICK.**  
United States Ambassador to France. Died suddenly on March 31, aged seventy-four. Admitted to the Cleveland Bar in 1878; but more interested in finance and economics.



**THE DOWAGER MARCHIONESS OF CAMBRIDGE.**  
Widow of the first Marquess, and sister-in-law of her Majesty the Queen. Born, April 9, 1873; died, March 27. Daughter of the first Duke of Westminster.



**THE REV. G. K. ALLEN BELL.**  
Appointed Bishop of Chichester. Is forty-six. Nominated Dean of Canterbury by Mr. Ramsay Macdonald. A founder of "The Friends of Canterbury Cathedral."



**DR. J. C. BRIDGE.**  
Director of Studies, Trinity College of Music, London. Professor of Music, Durham University, since 1908. For long Organist at Chester Cathedral. Born, 1853; died, March 29.



**DR. F. B. MEYER.**

The distinguished Baptist pastor. Famous, more especially, for his ministry at Christ Church, Westminster Bridge Road, and at Regent's Park Chapel. President of the National Federation of Free Churches, 1904 and 1920; President of the Baptist Union, 1906. Born, April 8, 1847; died, March 28.



**REPRESENTATIVES OF "LA FLAMME" IN LONDON: GENERAL GOURAUD, THE "LION OF THE ARGONNE," ON HIS WAY TO THE CENOTAPH; WITH LORD JELlicoe.**

About a thousand members of "La Flamme," a body representative of some five hundred ex-Service men's associations in France, which has pledged itself to keep burning the Flame of Remembrance at the Tomb of the Unknown Soldier in Paris, visited London at Easter. They paid homage at the Tomb of the Unknown Warrior in Westminster Abbey and also at the Cenotaph. They were headed by General Gouraud.



**SIR LOMER GOUIN.**

Famous French-Canadian statesman. Premier of Quebec for fifteen years, 1900-20. Became Lieutenant-Governor of Quebec this year. A barrister. Became Member Provincial Parliament for Montreal in 1897. Director of the Bank of Montreal and of various other enterprises. Born, March 19, 1861; died, March 28.



**AIRMEN WHO HAVE FLOWN THE ATLANTIC IN ONE "HOP": CAPTAINS JIMENEZ AND INGLESIA JUST BEFORE THE START OF THEIR FLIGHT FROM SEVILLE TO BAHIA.**  
Captain Inglesias and Captain Jimenez started from the Tablada Aerodrome, Seville, at 5.55 p.m. on March 24, to fly the Spanish-built aeroplane "Jesus del Gran Poder," to the South American coast in one "hop." They succeeded, reaching Bahia, on the Brazilian coast, after a flight of 42 hours 40 minutes.



**THE NEW UNITED STATES SECRETARY OF STATE: MR. HENRY LEWIS STIMSON.**

Mr. Stimson, who assumed office on March 25, is a well-known New York lawyer. He was called to the Bar in 1891. He was appointed United States Attorney for the Southern District of New York in 1906. He was Secretary for War at the end of the Taft Administration. In 1917, he enlisted in the United States Army, and he saw service.



**A BREAKER OF SPEED RECORDS AT BROOKLANDS: MR. KAYE DON, THE RACING MOTORIST, "CHAIRSED" AFTER HIS SUCCESSFUL DRIVES AGAINST TIME.**  
On March 27, Mr. Kaye Don, driving a four-litre Sunbeam, broke five international records at Brooklands. He covered 5 kilometres at 130.44 miles per hour; 5 miles at 130.28 m.p.h.; 10 kilometres at 130.167 m.p.h.; and 10 miles at 130.066 m.p.h. He also beat the 50 kilometres record.



# THE KING'S FIRST OUTDOOR PUBLIC APPEARANCE SINCE HIS ILLNESS: GREETING EASTER HOLIDAY CROWDS AT ALDWICK.



CHEERED BY HOLIDAY-MAKERS WHOM HE HAD INVITED UP TO THE SEA-WALL: THE KING, WITH THE QUEEN, ON THE TERRACE AT CRAIGWEIL HOUSE AFTER A CONCERT.

The fine weather at Easter enabled the King to spend many hours in the grounds of Craigweil House, enjoying the sunshine, and by his Majesty's kindness crowds of holiday-makers were given an opportunity to greet him at close quarters and express their congratulations on his good progress towards recovery. The Kneller Band of twenty-five performers, under the direction of Lieutenant Adkins, which was engaged at Bognor Pavilion during the holidays, received a royal command to play at Craigweil House on Saturday, March 30, and again on April 1 (Easter Monday). On both occasions the King sat on the lawn during the whole of the performances, which lasted about an hour and a-half. Large crowds of holiday-makers gathered on the neighbouring beach, and his

Majesty directed that they should be allowed to approach close to the sea-wall. At the end of each of the concerts the King walked down to the sea-wall, to the delight of the crowd, who cheered him loudly. He stood before them smiling and bareheaded for several minutes, and said he hoped they had enjoyed the music and were having a good holiday. On the first occasion the Queen was away at Windsor, for the funeral of the Dowager Marchioness of Cambridge. On Easter Monday, however, she accompanied the King, as shown in our photograph, to acknowledge the cheers of the people. Afterwards his Majesty presented Lieutenant Adkins with a pair of gold cuff links. A bulletin issued on Good Friday referred to "steady improvement in his Majesty's bodily and mental vigour."



## FROM FAR AND NEAR: PHOTOGRAPHS OF TOPICAL INTEREST.



THE FIRST SIGHT OF A "PLEASURE-GALLEY OF CALIGULA" IN LAKE NEMI: A FRACTION OF THE VESSEL ABOVE WATER AND MARKED BY THE ITALIAN FLAG. Work proceeds apace with the draining of Lake Nemi, in order that the so-called pleasure-galleys of Caligula, sunk there some nineteen hundred years ago, may be disclosed. On March 29 it was announced that what was believed to be the top of the poop of a galley had been exposed. The Italian flag was at once affixed to it. Much more water will have to be pumped out before the state of the vessel can be seen and an idea obtained of its possible art treasures.



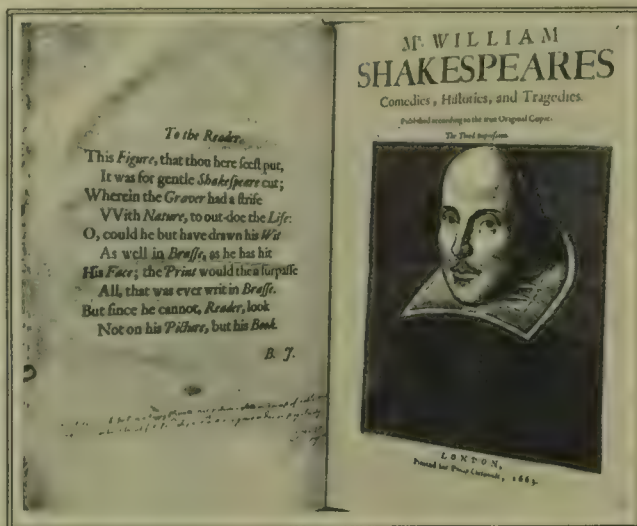
MOVING A CHURCH BODILY FROM ONE SIDE OF A STREET TO THE OTHER: OUR LADY OF LOURDES, CHICAGO, IN PROCESS OF BEING SHIFTED TO ITS NEW SITE.

America, always enterprising in such matters, has just presented yet another remarkable instance of building-moving. From time to time, we have illustrated the removal of structures as a whole; but never before have we shown a transference on so large a scale. The Church of Our Lady of Lourdes, Chicago, was shifted from one side of the street to the other in the manner here shown. It was drawn along by four tractors. Also employed for the task were 200 men, 50,000 feet of steel cable, 3000 steel rollers, 4000 jacks and 50,000 feet of timber! Needless to say, much general interest was aroused.



THE WATER-SPEED-RECORD CONTEST: COMMODORE GAR WOOD'S "MISS AMERICA" LEADING MAJOR SEGRAVE'S "MISS ENGLAND."

Commodore Gar Wood's "Miss America VII." failed to complete the course at Biscayne Bay, Miami, on March 20. On the 21st she won her heat against "Miss England" easily; but she lost the championship. The points for the two days were: Segrave, 761; Wood, 400.—Lord Malmesbury's



SOLD FOR £5400: THE THIRD FOLIO SHAKESPEARE (1663) AUCTIONED AT MESSRS. SOTHEBY'S FROM LORD MALMESBURY'S LIBRARY.

The following notes may be given with the three illustrations here reproduced.—

copy of the Third Folio Shakespeare is very fine. It is in an early eighteenth-century calf binding, with the spurious plays at the end of the volume. On arrival at the Church of Saint Louis, in the Invalides, the coffin of Marshal Foch was carried into the Caveau des Gouverneurs beneath the High Altar, there to remain until removal to its final resting-place.



THE BURIAL OF MARSHAL FOCH: THE COFFIN IN THE CAVEAU DES GOUVERNEURS BENEATH THE CHURCH OF SAINT LOUIS



THE AUSTRALIAN GREAT WAR CENOTAPH COMPLETED: THE SCENE IN MARTIN PLACE, SYDNEY, BEFORE THE UNVEILING OF THE BRONZE FIGURES.

The two bronze figures completing the Cenotaph in Martin Place, Sydney, were unveiled by the Premier, on February 21. In his speech, Mr. Bavin said: The Cenotaph itself represents the tribute of the whole community. . . . The site on which it stands is the gift of the city; that city in which those whose deeds we commemorate assembled before their departure, from which they set out on a journey from which too many of them never returned."



A PICTURE CHALLENGED BY THE DUKE OF SUTHERLAND: HIS GRACE'S ROMNEY (LEFT) AND THE WORK SOLD TO MR. LAWRENCE FISHER.

The Duke of Sutherland has challenged the authenticity of the picture sold to Mr. Lawrence Fisher as a portrait of Elizabeth Duchess of Sutherland, by Romney. He declares that the original is his property and in his private collection. Its subject is Elizabeth, daughter of the 17th and last Earl of Sutherland, who married the second Marquess of Stafford, who was afterwards first Duke of Sutherland. The sale to Mr. Fisher was made in New York.



## THE "ZOO'S" CENTENARY BANK HOLIDAY: EASTER MONDAY CROWDS.



A BIG EASTER MONDAY CROWD AT THE "ZOO" IN THE YEAR OF ITS CENTENARY: RIDING ON THE SUCCESSORS OF JUMBO, AND IN LLAMA-DRAWN VEHICLES.

The huge crowd of visitors at the "Zoo" on Easter Monday showed that the famous institution in Regent's Park is more popular than ever in the hundredth year of its existence. Modern children and grown-ups went for rides on the elephants with every bit as much zest as their parents and grandparents used to do in the palmy days of Jumbo. The vehicles drawn by llamas from South America likewise proved a popular attraction. The Council of the Zoological Society, which now has a membership of over 8000 Fellows, recently announced

the arrangements made for the celebration of its centenary, which, owing to the large numbers, will include more than one function. The anniversary meeting will be held in the Great Hall at University College, Gower Street, lent for the purpose by the Provost, on April 29, when centenary speeches will be delivered, and in the evening the Society will entertain official and foreign guests at dinner. On the evening of June 20 there will be a centenary garden party, given in the Zoological Gardens, which will be illuminated for the occasion.



## THE LONDON-INDIA AIR MAIL: SCENES OF THE INAUGURAL FLIGHT.

MAP REPRODUCED BY PERMISSION OF THE "DAILY MAIL."



THE LONGEST AIR SERVICE IN THE WORLD AND THE BIGGEST STEP YET TAKEN IN BRITISH CIVIL AVIATION: A MAP SHOWING THE VARIOUS STAGES OF THE ROUTE, BY AIR AND LAND, BETWEEN LONDON AND KARACHI.



BESIDE THE AIR-LINER BEFORE THE START: (L. TO R.) AIR VICE-MARSHAL SIR VYELL VYVAN, CAPTAIN A. S. WILCOCKSON (THE PILOT), MAJOR BRACKLEY, AND SIR SAMUEL HOARE, SECRETARY FOR AIR.



TAKING IN 12,000 LETTERS FOR DELIVERY IN INDIA WITHIN A WEEK: THE FIRST AIR MAIL LINER BEING LOADED WITH MAILS AT CROYDON.



THE INAUGURATION OF THE FIRST 5,000-MILE AIR MAIL SERVICE BETWEEN ENGLAND AND INDIA: AN ARMSTRONG-SIDDELEY ARGOSY AIR-LINER, WITH THE SECRETARY FOR AIR (SIR SAMUEL HOARE) ON BOARD, STARTING FROM CROYDON FOR THE INITIAL FLIGHT TO BALE, WHENCE THE MAILS WERE CARRIED BY TRAIN TO GENOA, FOR TRANSFERENCE TO ANOTHER AEROPLANE.

The first aeroplane mail service between England and India, a distance of 5,000 miles, was inaugurated at 10 a.m. on March 30, when an Armstrong-Siddeley Argosy air-liner of Imperial Airways, with Sir Samuel Hoare, the Secretary for Air, on board, left Croydon for the initial flight over the first stage of the route to Bale. Sir Samuel Hoare described the occasion as "the real beginning of British commercial aviation." The machine arrived at noon at Le Bourget, Paris. Leaving at 1.35, the aeroplane reached Bale at 4.23. Thence the passengers and mails travelled by the St. Gothard express to Genoa, where they were transferred to an all-metal Short-Calcutta air boat for Alexandria. The president of the Italian Air Society, and the air port authorities, witnessed the departure from Genoa. At Alexandria it was arranged to transfer the mails to a 1500-h.p. De Havilland Hercules Empire type aeroplane to fly by way of Baghdad and Basra down the Persian Gulf to Karachi. Sir Samuel Hoare arranged to stay



"THE REAL BEGINNING OF BRITISH COMMERCIAL AVIATION": THE GREAT THREE-ENGINED AEROPLANE IN FLIGHT ON LEAVING CROYDON FOR THE FIRST STAGE ON THE WAY TO INDIA.

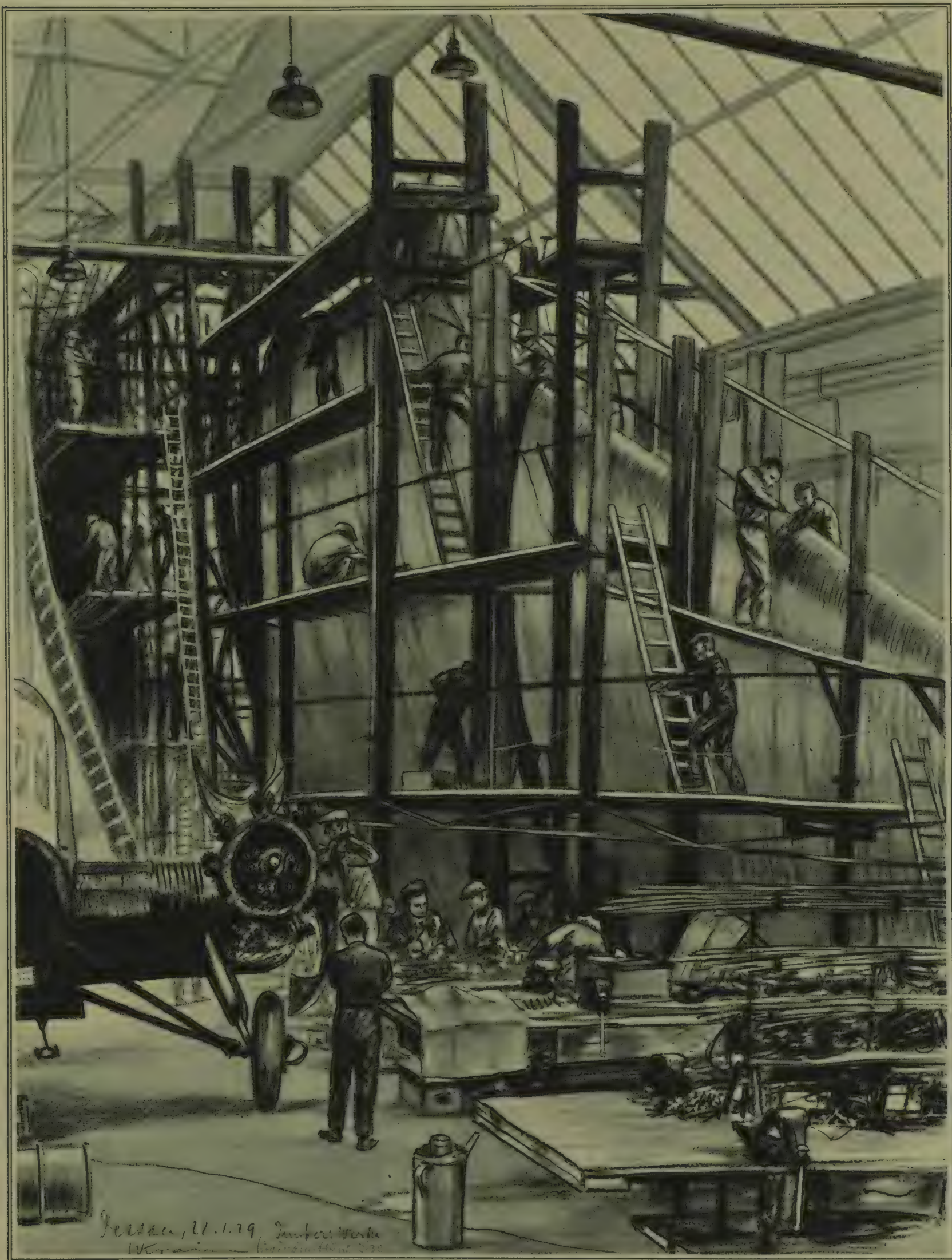
at Alexandria to inspect R.A.F. machines on sections of the new commercial airway to Capetown to be opened in a few months. On April 7 a return air mail leaves India for England, and is due at Croydon on the 14th. Sir Samuel Hoare will board it at Alexandria and fly back to this country. This new air mail service, the longest in the world, brings India within a week of England. The establishment of an Empire air route to India is the result of several years of organisation. There are twenty landing grounds and re-fuelling stations along the line, and some 200 airway traffic experts and engineers have been sent out by

Imperial Airways to man the route. Plans are afoot for extending the service across India to Calcutta, and thence via Rangoon and Singapore to Australia. It is hoped eventually to organise a day-and-night flying mail for 13,000 miles between London and Melbourne. On the flight from Genoa to Alexandria, stops were made at Rome, Naples, and Athens.



# THE FIRST WING-CABIN AEROPLANE: BUILDING A NEW GERMAN GIANT.

FROM THE DRAWING BY WILLIBALD KRAIN. (COPYRIGHTED.)



CONSTRUCTING A WING OF A NEW FOUR-MOTOR JUNKERS AEROPLANE WITH A SPAN OF NEARLY 150 FEET—ITS HUGE SIZE INDICATED BY THAT OF THE MEN AND THE NORMAL AEROPLANE ON THE LEFT.

A remarkable experiment in aeroplane construction on novel lines, and on a colossal scale, is being made at Dessau, in Germany, where the new Junkers machine, "J 38," is under construction. It will have four motors, and a wing-span of nearly 150 feet, while, for the first time, part of the passenger accommodation will be provided inside the wings. Some idea of its huge

proportions is given by the above drawing, which shows workmen engaged in building one of the great wings, which requires a four-storey scaffolding around it. An aeroplane of normal size looks comparatively small beside it. Another innovation renders the motors easily accessible during flight. This new giant of the air is expected to make its first trials early this summer.



# REMARKABLE DISCOVERIES AT THE PYRAMIDS: NEW

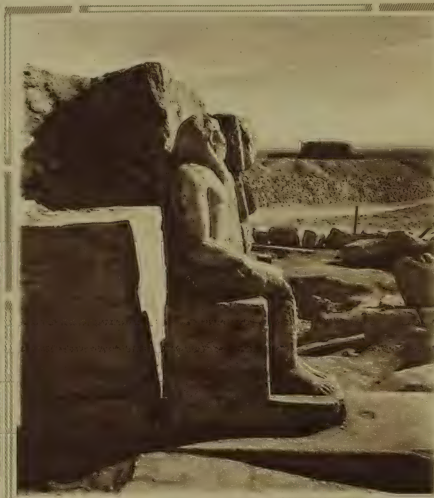
PHOTOGRAPHS AND DESCRIPTION BY PROFESSOR H. JUNKER,

THE above photographs illustrate excavations conducted by the Vienna Academy of Science at the Gizeh Pyramids during 1928-29. "The Pyramid of Cheops," writes Professor H. Junker, "is surrounded on three sides by cemeteries of the Old Kingdom; in the east the King's wives are buried in small pyramids, in front of which are the graves of his children. In the west there is a large cemetery, 500 metres wide, which was used for other members of the Royal Family and important people, and it was enlarged under the descendants of Cheops until the end of the Old Kingdom. A third cemetery was added on the south. Parallel with the side of the Pyramid there

(Continued on Box 2.)



1. A SPLENDID ALABASTER OFFERING PLATE, FOUND NEAR THE GRAVE OF TI-MERY, "CHIEF OF THE KING'S LINEN-CHAMBER"; ONE OF THE BEST SINGLE FINDS.



2. ONE OF THE TWO LIFE-SIZE STATUES OF KING SESHEEMNEFER, FOUND, STILL IN SITU, AT THE ENTRANCE OF HIS TOMB.



3. THE STATUE OF THE COURT PHYSICIAN, NI'ANKH-RE: THE FINEST PIECE OF SCULPTURE FOUND, WITH "A NOBLE AND INTELLIGENT HEAD."



4. SESHEMU SEATED, WITH HIS DOG UNDER HIS CHAIR: AN INTERESTING RELIEF IN THE OFFERING CHAMBER OF HIS MASTABA.

vertical pit. Their communications with the upper world are effected by paths which lead steeply down from the level ground. In the death-chamber on the west wall there stands a mighty sarcophagus of limestone (Fig. 7), and opposite on the east wall the food for the dead was placed. In Sesheemnefer's tomb the floor of the chamber was covered with the remains of the vases of the dead, numberless pots and over 600 little alabaster vessels. The most interesting part of the grave of Sesheemnefer is the gateway through which one enters the court (Fig. 5). It seems to be built after the style of the entrance to one of the funerary temples of the later Old Kingdom. On the south side, the front, the wall recedes in the middle on a broad stretch; near the entrance are four columns, above which an architrave bears a heavy moulding. Outside we found still in situ the two statues of Sesheemnefer which were on either side of the entrance (Fig. 2). They are life-size, and show him in a conventional attitude sitting on a chair, and he wears a remarkable wig, which falls, like those the women

# LIGHT ON THE EARLY PERIOD OF ANCIENT EGYPT.

OF THE VIENNA ACADEMY OF SCIENCE EXPEDITION.

upper side of the lightly vaulted ceiling. In front of the sarcophagus lay the offerings, mostly small alabaster vessels (Fig. 9) which were used for the offerings to the dead; the wash-basin, the seven unguent vases, wine and beer jugs, and sixty small dishes for the different eatables. At the east end of the upper building are the rooms of the cult of the dead, the walls of which are partly decorated with reliefs and inscriptions, as in the case of Kal-em-nefret and Khufu-dedef. At the east end of the original cemetery many remarkable additions were made during the 6th Dynasty (about 2300 B.C.). These belong to a family the head of which was "the only friend of King Sesheemnefer." His large tomb lies in the middle; to the west of this his son Sesheptu built a particular Mastaba, the offering-chamber of which is adorned with reliefs, which in some instances have

(Continued on Box 4.)



5. THE OPEN COURT IN THE TOMB COURT OF KING SESHEEMNEFER: A STRUCTURE OF LARGE BLOCKS OF MASONRY—ITS SIZE INDICATED BY THE FIGURE OF A MAN.

preserved the original colours. Sesheptu had himself depicted twice with his favourite dog; on the north wall the animal can be seen sitting under his master's chair (Fig. 4). Opposite in the south wall the dog is being led on a lead by a servant, and Sesheptu's monkey has climbed on his back. To the south of the Mastaba of Sesheemnefer, a second son, the "Court Physician Phakherne," added to the building, and the tomb of his daughter Taweret leans against the east side, while that of his wife Hetephef lies on the north. The tomb of the father of Sesheemnefer and his first-born son, Teti, form a unity. Their cult-chambers lie amid a large paved court, at the north end of which a hall with columns serves to unite the various chambers. In the middle of the court there is a large ornamented tank for libations, made out of one stone. The underground chambers are not, as in the case of the earlier graves, placed at the bottom of a

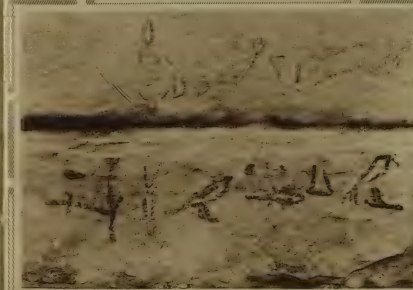
(Continued below.)



6. THE TOMB-CHAMBER AND GRANITE SARCOPHAGUS OF PRINCE KHUFU-DEDEF, WHICH IT WAS ARRANGED TO PLACE IN THE MUSEUM AT CAIRO.



7. "A MIGHTY SARCOPHAGUS OF LIMESTONE" IN THE TOMB-CHAMBER OF KING SESHEEMNEFER—SHOWING THE LID KEPT SLIGHTLY RAISED BY MEANS OF STONES.



8. A STONE BLOCK INSCRIBED WITH THE NAME OF MYKERINOS, THE FOURTH KING OF THE FOURTH DYNASTY (ABOUT 2600 B.C.).



9. ALABASTER VESSELS WHICH WERE USED FOR THE OFFERINGS TO THE DEAD: VASES AND SMALL DISHES, FROM THE TOMB OF KHUFU-DEDEF.

wore, in two heavy strands over the breast. Beside the statue stand three small obelisks. One of the best single finds made in the excavations is a splendid offering plate of alabaster (Fig. 1), discovered near the grave of the "Chief of the King's Linen Chamber," Ti-mery. The statues, which stood in their own chambers had mostly been damaged when the cemetery was plundered, but some of the torsos are most important with regard to the study of the art of the Old Kingdom, especially the group of Teti and his family and the basalt figure of Kal-em-nefret. The finest piece is the statue of the "Court Physician Ni'ankh-re" (Fig. 3). It is one of the few really fine statues of the Old Kingdom. He is sitting on the ground leaning one foot against the other. His right hand rests on his knee, and his left holds his linen kilt. In spite of the comfortable attitude, there is something imposing in the figure, for the upper part of the body is erect, and more than all are we impressed by the head, the noble and intelligent head of a clever physician."





PEASANT LIFE IN SOVIET RUSSIA: TYPICAL COUNTRY-WOMEN WITH WELL-LOADED BASKETS, AND AN AIR OF CONTENTMENT.

Dr. Magnus Hirschfeld, the German psychologist, visited Moscow, Leningrad, Zharkoff, Kieff, and Odessa alone, and thus saw "Undiscovered" Soviet Russia for himself, without being steered by a Soviet Committee. We need scarcely point out that the opinions expressed are his and not necessarily editorial. We leave our readers to judge for themselves the conclusions arrived at by the learned Professor, which do not accord in every particular with the observations made by others:

#### A Gigantic Social Experiment.

Hunger and love, the poet declares, are the prime movers of the universe. Soviet Russia attempts to sublimate both.

In the sphere of economics and in the sphere of sex, she has established "new morals for old." She represents the most gigantic social experiment of the human race. For better or for worse, Lenin sought to create a new civilisation. It is too early to say whether the result is success or failure. The Soviets recognise the rights of the individual, but they consider the Communistic ideal more important. While developing Communistic ideas, they have found it necessary at times ruthlessly to override the exceptional individual.

#### Applying the Idea.

We may reject the methods of the Russian. We may disagree with his aims. We may be glad that the trial is in Russia and not in our own country. But we cannot deny its importance. No intelligent human being can gainsay that the Soviet experiment, whatever its ultimate destiny, constitutes a vital contribution to the history of civilisation. Soviet Russia is not afraid of an idea, no matter how revolutionary, but it exercises great shrewdness in its application. Russian Imperialism, it argues, was a government of tyranny tempered by assassination; Soviet Russia is a government of radicalism tempered by common-sense.

#### The Laws of the Family and of Relationship.

No previous revolution achieved so fundamental a change in human relationships. The laws adopted by the Soviets with respect to the family and the relations of men and women are based theoretically on scientific premises. "These laws," Professor Batkis, of the University of Moscow, remarked to me, "are not immutable. They are an attempt to meet the changing needs of human society. They are no Ten Commandments promulgated with Mosaic thunders. He who creates laws for a new world must realise that the rules he lays down are largely tentative and experimental. The Soviets have experimented considerably with the marriage laws. They do not claim to have found the final formula of perfection. They are satisfied to discover a working principle. If a law works havoc instead of good, if it flies in the face of common-sense, the law is disregarded. The slogan that the law must prevail, even though the world perish, is not in the books of Soviet Russia."

#### Women in Soviet Russia.

Much nonsense has been written about the position of women in Soviet Russia. In the old Russia, woman was man's chattel. The legislation regulating the relations of the sexes was based upon the mediæval idea, upheld by the Russian Church, that woman was an instrument of the Devil. Woman was hedged in by innumerable social, legal, and economic restrictions. The war brought her economic independence. The Revolution accomplished her complete political, social, and legal emancipation. The institution of matrimony as such has not suffered, in spite of the Revolution. Out of the twenty thousand marriages annually contracted in Moscow, three and one-half thousand end in divorce—a comparatively small percentage in the circumstances.

#### Marriage and Children.

In deference to mass opinion, Soviet Russia established a registry for marriages, but it makes no distinction between registered or unregistered, wedded or unwedded, mothers. The obligations of the father toward his children

\*In an interview with George Sylvester Viereck.

## NEW MORALS FOR OLD IN SOVIET RUSSIA.

By Dr. MAGNUS HIRSCHFELD, President of the Institute for the Scientific Study of Sex (Berlin).\*

are the same. No one may contract two registered marriages simultaneously. He may indulge in other and unregistered relationships, but he may not enter into a new entanglement affecting the economic status of his partner without her knowledge. He may not conceal the registered household from the unregistered, nor hide from his wife the existence of his paramour. The woman is subject to the same restrictions. She may not "live more lives than one" without giving due notice to her partner. Not the dual relationship, but the deceit or the fraud involved, is a misdemeanor.

Every alliance having the character of a marriage confers the same rights and imposes the same duties as matrimony. Sex relations, in other words, are unrestricted except in so far as they affect the rights and the interests of others. A married couple may adopt the name of the man or of the woman, or they may hyphenate the names. The same choice is open to their children. In other words, if Mr. Smith marries Miss Jay, they may call themselves Mr. and Mrs. Smith or Mr. and Mrs. Jay, unless they prefer to be known as Mr. and Mrs. Smith-Jay, or Mr. and Mrs. Jay-Smith. Their children likewise may call themselves Smith, Jay, Smith-Jay, or Jay-Smith. Naturally, these marriage laws of Soviet Russia are subject to local modifications. It is impossible to apply to nomads and to the half-civilised mountain tribes—living under the Soviet jurisdiction in Asia—a rule of conduct entirely feasible in European Russia. The age of consent varies with the district—it is eighteen in Russia proper. If, however, a girl under eighteen becomes a mother, the relationship is legalised.

**Health Restrictions.** The State imposes no restriction upon marriage, except that it insists on a clean bill of health for both parties. Imbeciles, the insane, or persons suffering from hereditary diseases may not marry. The health of both the man and woman must be discussed before the wedding. It is not always possible to prevent undesirable marriages. The masses still lack sufficient education to comprehend the importance of marital hygiene. Moreover, the medical services of the Soviets are not yet sufficiently organised to assure

it does not ask them to state any reason why they want to part." The law compels no one to continue an undesirable relationship, but it protects the weaker party—usually, but not necessarily, the woman—and safeguards the children. The custody of the children is entrusted to the party best able to support them. If able, both parents are obliged to contribute toward the support of the children.

#### Protecting the Child.

The protection of the child is the chief consideration of the courts. They occasionally set aside even the law for the welfare of the child. A couple had a son (born in 1913) when the father was called to the colours. The mother



WHERE THE REVOLUTION HAS BROUGHT COMPLETE EMANCIPATION TO WOMEN AND ESTABLISHED NEW MARRIAGE LAWS: FOUR RUSSIAN GIRLS EMPLOYED IN A LENINGRAD PARK TALKING TO TWO WOMEN TOURISTS.

All three Photographs on this page by John Fraenkel, Copenhagen.

left the child on the doorstep of a convent. It was rescued, and adopted by a well-to-do couple. Six years later, the parents demanded the return of their child. This was in accordance with the letter of the law. The Lower Courts found in their favour, but the High Court upset the verdict. The child had lived for seven years with its foster-parents. It was happy in its present environment. It did not want to return to its parents. Hence, the court decided to leave the child where it was happiest.

#### Education; and Property.

The education of children is the affair of both parents. Neither may take a step without the other. If parents disagree, the court decides. If parents abuse their parental rights, they forfeit the child. Children, as well as adults who are unable to work, have a right to support. But children have no right to the property of the parents. Similarly, parents have no claim upon the property of the children, although the children must support them if they are unable to support themselves, unless they are aided by the State or are inmates of public institutions. "There can be no illegitimate children," someone said; "there can only be illegitimate parents." The only country in which this is true is Soviet Russia. The child is amply protected; and all are treated alike economically. The amount in property or money left to a child cannot exceed the sum of ten thousand roubles. Ten thousand roubles is the value of the property of the average peasant. The soil itself cannot be transmitted to the individual heir. It remains the property of the family. Each member, without respect to age or sex, receives an interest in the acreage. Children under sixteen are not permitted to pursue any money-making occupation; in rare cases, permission to work at the age of fourteen may be given.

#### "Wild Children."

Stress is laid on physical exercise. Russian children give the impression of being well nourished, healthy and strong. This does not apply to the "wild children," children whose parents died "in the great red years of the change of things." Little bands of these children, between the ages of six and sixteen, infest the streets. Living by mendicancy and theft, they constitute a grave problem for the Soviet Government. Their parents are dead. Strangers do not want them. They refuse to stay in schools or institutions. They are like little animals turned wild again. Tiny tramps, they prefer to live by begging and stealing. No house can confine them. They are in love with vagabondage. At night they sleep in the streets, near huge asphalt furnaces. They belong to neither the old order nor the new. So "God Lenin" can bring them no salvation!

I put some coppers into the hands of some of the young vagrants asleep in the gutter, although I realised that they are doomed. Neither gifts nor instruction, neither kindness nor coercion, can bring back those who

(Continued on page 592.)



A RUSSIAN PEASANT WOMAN SELLING FLOWERS AT A VILLAGE: A GLIMPSE OF COUNTRY LIFE UNDER THE SOVIET RÉGIME.

proper examination in every instance. However, Soviet Russia at least attempts to realise the value of pre-nuptial health tests.

#### Divorce.

A divorce may be had on demand. "The State," a Soviet official remarked, "does not ask people why they get married;



## "A GRAVE PROBLEM" FOR SOVIET RUSSIA: TAMING "THE WILD CHILDREN."



RUSSIAN BOYS OF THE VAGRANT TYPE IN A SOVIET INSTITUTION: A LESSON IN PHOTOGRAPHY—A GROUP ROUND THE INSTRUCTOR AND HIS CAMERA.



MANUAL TRAINING GIVES THESE BOYS A CHANCE TO WORK OFF SOME OF THE ENERGY FORMERLY EXPENDED IN ROBBERIES: A CARPENTRY CLASS.



THE MOST PROMISING STUDENTS IN THE ART CLASS, BEFORE AN EXHIBITION OF THEIR WORK: A GROUP IN A MOSCOW SCHOOL FOR THE RECLAMATION OF YOUNG VAGRANTS.



A TYPICAL SPECIMEN OF THE BEZPRIZORNI (HOMELESS CHILDREN) OF RUSSIA: A BOY VAGRANT BEHAVING INSOLENTLY AT A POLICE STATION.



"IN LOVE WITH VAGABONDAGE" AND EVIDENTLY NOT UNHAPPY: TYPICAL YOUNG RUSSIAN VAGRANTS, LEFT ORPHANS IN 'THE GREAT RED YEARS OF CHANGE.'

FORMERLY AMONG THE "BOY BANDITS" OF MOSCOW, WHO SHUNNED WATER AS THEY DID CAPTURE: INMATES OF AN INSTITUTION IN A DORMITORY READY FOR THEIR DAILY SCRUBBING.



In his article on the opposite page, Dr. Hirschfeld alludes to the "wild children" of Russia—wandering bands of homeless urchins living by mendicancy and theft, as a grave problem for the Soviet Government. The above photographs, which reach us from other sources, indicate that some, at least, of these young vagrants and budding criminals have been successfully brought under control and subjected to civilising influences. A note supplied with some of the photographs says: "These children have been rounded up, taken in charge by the Soviet Government, and are being clothed, fed, and educated. There are to-day, in Moscow alone, 25,000 orphans in State institutions—22,000 maintained by the city authorities and

3000 by the Soviet Government. The work of capturing and providing for these children was commenced by the medical department under Lunarcharsky, and the Chief of the G.P.U., Nezhinski, who founded an institution called the Home of Youth, to which any stray child could come of its own accord. His theory was an open door, behind which was warmth, food, and understanding. Most of the homeless waifs who went through that door remained. The G.P.U. undertook the task of classifying the rest, and placing them in suitable institutions. To-day the few who have eluded capture are not as numerous as the street gamins of any large and crowded city. Ten years ago they swarmed the city in thousands."





## A PAGE FOR COLLECTORS: COURT CUPBOARDS.

By FRANK DAVIS.

The bulbous supports, in varying degrees of diameter and height, remained the fashion till about 1630—that is, right through the reign of James I. and the first five years of Charles I.

Then one finds comparatively slender, vase-shaped supports. Five years later baluster supports came into favour. As was natural, the Civil War and the Puritan régime that followed it resulted in considerable simplification in decoration. A rather more slender type of baluster support was made, but very often—commencing about the last two or three years of the Lord Protector—columnar supports were discarded altogether and simple pendants took their place. It is this type of Court cupboard one sees in Fig. 1—an example dated 1689. The cornice is surmounted by a moulding; the carving, in comparison with that of Fig. 2,

is uninspired, though pleasing enough. By this time cupboards were made more for their holding capacity than for their decorative effect, and for this reason are frequently much longer in proportion to their

ONE becomes so habituated to the use of words without thinking of their fundamental meaning that, confronted by the fine piece of furniture illustrated here in Fig. 2, and asked "why is a Court cupboard called a Court cupboard?" I could only reply in the words of the small boy at Lord's who was asked "Why is a yorker called a yorker?" He looked profound, and just a little contemptuous, and answered: "Well, what else can one call it?" I felt at once the reply was inadequate, and hastened to consult the "Fakers' Bible," as the admirable "Dictionary of English Furniture" is known familiarly to many. But even this authority is a little hesitant. Apparently, however, no one can suggest a better derivation than from the French "*court*," though the adequacy of the epithet "short" to these nobly massive cupboards is not immediately apparent. One can, however, suppose that the term became current when this type first evolved under Henry VIII. and marked sufficiently well the distinction between the high mediæval open dresser and this more serviceable and elegant cupboard.

As is so often the case in investigating the origins of various types of English furniture, one finds that the original inspiration came from abroad; in this instance from Flanders and France. By the end of the sixteenth century Court cupboards were beginning to appear in every substantial house and not merely in noblemen's establishments, until by the eighteenth century we find them, modified and altered, but still preserving their main characteristics, in practically every farmhouse. Indeed, the Welsh dresser, so decorative and so beloved by reproduction merchants of the Tottenham Court Road, is the direct descendant of the Court cupboard.

If we examine Fig. 2 closely, we see that there is no moulding above the cornice; this in itself is sufficient to suggest an early date. That and the bulbous supports at each side with the little Ionic capitals, the very simple but charming inlay work on the panels, the arcaded panels themselves, and the general character of the decoration, justify us in assigning a date somewhere between 1605 to 1615 for this piece—that is about the period when the central drawer above the lower cupboards (a usual feature of earlier examples) began to be omitted.

The outer stiles of this cupboard—that is, the two legs, as it were, at each end—are decorated with the same design as the rest of the piece. A quite frequent method of decorating these parts of a Court cupboard that originated in the last years of Elizabeth was to keep these legs plain, and add a split baluster. (Imagine the familiar baluster of a staircase: split it lengthways down the middle, and fix the flat surface to the leg of the cupboard.)



FIG. 1. REFLECTING THE INFLUENCE OF THE CIVIL WAR AND THE PURITAN PERIOD ON DECORATION: A COURT CUPBOARD OF 1689, WITH COLUMNAR SUPPORTS DISCARDED AND REPLACED BY SIMPLE PENDANTS.

Photographs by Courtesy of Messrs. M. Harris and Sons.

height than earlier examples. One notices in Fig. 1 a very characteristic arrangement of the top panels—characteristic, that is, of the last quarter of the seventeenth century. The two outer panels are horizontal; the inner one is vertical.

The evolution of the Court cupboard and its gradual decline in favour provides one with a notable example of the way in which fashions die hard. In the last half of the sixteenth century and the beginning of the seventeenth, it was to be found in every great house. Then, by almost imperceptible stages, it became *démodé*. The people who mattered began to think little of it. It is known there were several in the Palace of Whitehall during the reign of Charles I., but they were not mentioned in any inventory of the time of Charles II. or his brother James. But London taste, in days when communications were difficult, took long to penetrate to the provinces. Thus, long after what writers rather grandiosely refer to as the Age of Walnut had commenced, the country craftsman was still making Court cupboards of oak with something of the Elizabethan tradition in them. The same phenomenon, perfectly natural, but so often puzzling to the amateur, can be studied—to take only one parallel instance—in almost any French provincial district, where the local cabinet-maker will continue to produce the types and decoration of fifty years before. Thus one can see in the Bordeaux district large cupboards, known to be made about 1750, that a casual glance would give to the period of Louis XIV.; and Louis XV. commodes that were made just before the Revolution in 1789. Furniture evolves through almost imperceptible stages; one can point out tendencies rather than lay down rules, and cut-and-dried definitions are liable to be dangerous when one is dealing with the individual work of a thousand craftsmen and not with the known output of a single dominating personality.



FIG. 2. DATED, FROM THE GENERAL CHARACTER OF ITS DECORATION, BETWEEN 1605 AND 1615: A FINE EXAMPLE OF A COURT CUPBOARD OF THE PERIOD OF JAMES I.



# OUR NEW ELECTORATE



## MISS PREJUDICE

"Have you seen the Political Lizards who bask on front benches and yawn?  
 "Have you heard them rise up with a wriggle and snap at each other till dawn?  
 "Have you watched them make notes about nothing till papers lie thick on the floor?  
 "Oh, my Sister Electors," groans Claudia, "have you been in the House when they snore?"

"Male M.P.s are no longer in fashion," states Claudia, enchantingly grim.  
 "You must vote for high-soul-powered Women, alert and volcanic with vim.  
 "Friends and Flappers," smiles Claudia the cunning, "if you care to elect little Me,  
 "The State shall supply your silk stockings, and every Abdulla be free."

F. R. HOLMES.

# VOTES FOR ABDULLA

VIRGINIA

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IN GREAT VARIETY, FROM 5/- PER 100 UPWARD.



# Fashions & Fancies

Teale and  
Marigold with  
Black.

Black figures very largely  
in the season's modes, but  
accompanied by discreet  
touches of vivid colouring.

Clear teale-coloured green is very smart with black, and also bright marigold. They are introduced in the linings of scarves, in plissé chiffon jabots, and in jewellery. One very smart afternoon toilette was a frock in black satin very beautifully draped, with the fluttering volant at the sides and back lined with teale, so that glimpses of the colour could be seen as the wearer moved. The ensemble with the short coat is also very fashionable this season, the coat being lined with a clear coloured satin matching touches on the frock. A printed silk frock and a patterned lining to the coat *en suite* is a more obvious alliance, and, although always effective, is too general to be outstandingly *chic*. There are new chokers and necklaces in these striking colours designed to go with the frocks, made in amusing fat circular beads like tiny barrels.

Fur Deserts  
Coats for Suits.

Fur seems to have temporarily deserted the long tailored coats of tweed, and is discovered on short *tailleurs*. A fine tweed coat and skirt, for instance, may have quite a large collar of fox following the line of the revers. One ensemble in tweed at a recent dress show had the coat bordered with fox, this being the sole trimming. The frock was absolutely plain. The long coats, on the other hand, boast scarf collars with long ends passing through a convenient slot in the lapel.

Summer Evening  
Coats.

The Spanish shawl seems definitely relegated to the background again this season, for one of the most important innovations of the season's fashions is an evening coat of some gossamer material,

printed or brocaded chiffon, or even tulle, but as carefully cut and as close-fitting as a brocade. One lovely coat of this genre was of red and black printed chiffon brocaded here and there with gold. It was cut straight in front, but at the back had trailing draperies and volants dipping down to the ankles in harmony with the general silhouette of the frocks. Another of these coats was of printed chiffon with a huge collar of coq's feathers in a clear turquoise blue. Ostrich plumes are also used, their soft fronds making an ideal trimming for such a fairylike background. Often they have no collars, but plain revers ending in narrow scarves. Although their appearance is delightfully frivolous, they will prove, in reality, quite practical, for such a coat can be worn anywhere, in or out of doors, in the dining-room, at bridge, or

WHEN SUMMER IS A'CUMIN IN,  
THOUGHTS TURN TO FASHION IN  
LIGHTER MOOD, TO TENNIS FROCKS,  
AND TO LONG DAYS IN THE GARDEN.

in the ball-room, and will match any frock. It is quite permissible to have a frock of one pattern and the coat of another, providing the colours harmonise well.

Practical Tennis  
Frocks.

Easter began the tennis season in real earnest, and everyone is looking over their old tennis frocks and thinking of new ones. The fashion changes very little in these, because they have been brought to such a high level of smartness, trimness, and comfort. Robinson and Cleavers, Regent Street, W., specialise in tennis frocks, exceptionally well-cut and tailored, made of materials which will really stand hard wear and constant washing. Three are pictured on this page. In the top right-hand corner is one of white washing crêpe-de-Chine (the famous Macclesfield silk), made with tuckings, pleats, and a broad stitched belt. The price is 69s. 6d.; and 52s. 6d. secures the one in the left-hand corner, faced with blue, in the same material. Others of spun silk, which launders beautifully, can be secured for 42s. 9d., and there is a very special model in "ritche de Chine," which looks like a very thick silk, available for 23s. 9d., made with buttons down to the waist, and a well-pleated skirt. A useful and attractive tennis coat is the one sketched, carried out in white stockinette velour, with gay

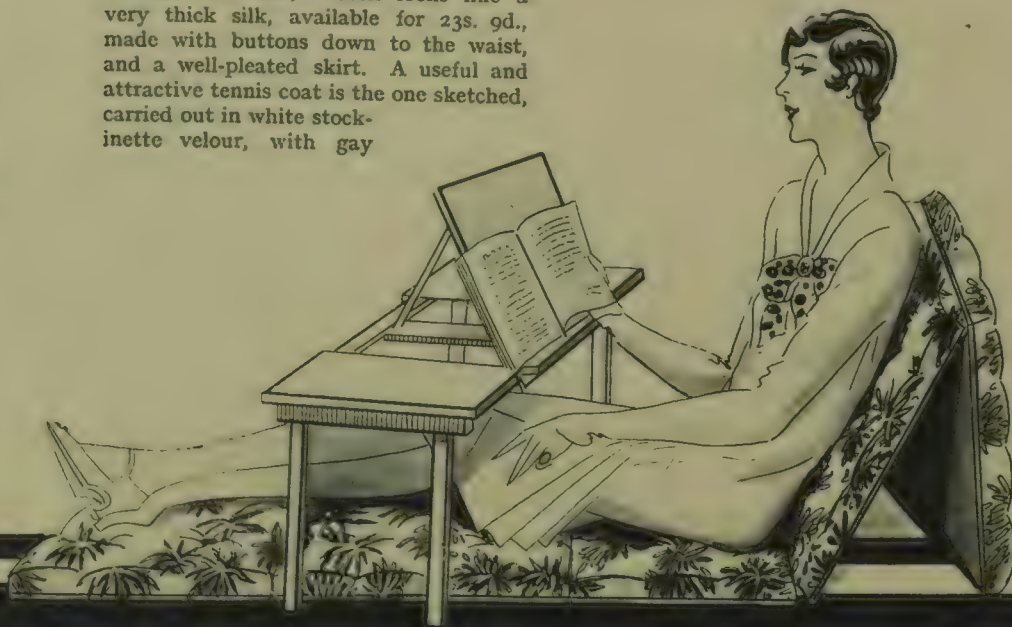


The broad belt proves this well-cut tennis frock to be unmistakably a model of this year. It is of washing Macclesfield crêpe-de-Chine, from Robinson and Cleaver's. The garden chair with a useful tray attached at one side is from Marshall and Snelgrove's.

embroidery. It costs 35s. 9d., and there is another one, without a collar, available for 29s. 9d.

Modern Garden  
Furniture.

Fashions in modern furnishing have extended as far as the garden, and include the most fascinating furniture for long, lazy days in the open. For instance, sketched below is a folding lounge mattress in gaily coloured cretonne with a mackintosh base. It is made in sections, so that it folds up like a square, and, as can be seen by the sketch, can be adjusted to make a comfortable back. It is available for 79s. 6d., at Marshall and Snelgrove's, Oxford Street, W., who have an entire department devoted to the newest accessories of this kind. The table, too, is most ingenious, for the flap forming the reading desk can be lowered, leaving quite a large table for tea or work. This can be secured for 30s. Above is a folding garden chair in cretonne, interlined with strong canvas, completed with a tray at one side. This costs 31s. 6d. Then there are magnificent hammocks with adjustable backs and sides, spring seats, and adjustable cushions. Everything in this department can be made in this firm's special waterproof cretonne at a slight additional cost.



On the left are two useful items of the tennis enthusiast's wardrobe from Robinson and Cleaver's, Regent Street, W. The frock is of white Macclesfield crêpe-de-Chine faced with blue, and the little coat of stockinette velour, gaily embroidered. On the right is the latest garden lounge mattress, adjustable in many ways, and a combined reading desk-table which can be made quite level, both from the garden furnishing department of Marshall and Snelgrove's, Oxford Street, W.





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## NEW MORALS FOR OLD IN SOVIET RUSSIA.

(Continued from Page 586.)

have heard the call of the wild! Fortunately, the "wild children" are an isolated phenomenon. Aside from these bands, comprising several thousand children, there are few street arabs.

Mme. Kollontai, a brilliant novelist, who is the first woman Ambassador and represents the Soviet Government in Mexico, advocates the plan of making the children the property of the Group, instead of their individual parents. The Group is to contribute toward their support. Mme. Kollontai's proposal is to tax all men for the support of all children. This idea, while frequently ventilated, has not gained support.

**Family Ties.** Marriage, I repeat, is not demoralised by the ease with which it may be dissolved. Similarly, the ties between parents and children are not affected. These are determined by biology, not by law. There are, of course, marriage problems in Soviet Russia. These are eternal problems embedded in human nature, not problems created by the Russian Revolution. On the contrary, easy marriage and easy divorce makes each party watch its step. Men and women do not cease to make love after marriage; they do not relax, grow slovenly or indifferent. They know that marriage is not a cast-iron contract. Therefore, they must make an effort to hold their partner; they must continue to woo. The wife, if unable to earn a living, is entitled to support by the husband for a certain time after the marriage. Similarly, if the husband is disabled, the wife is compelled to pay alimony to him for a stated season. Even in Soviet Russia the man is usually the bread-earner outside the house, while the wife is responsible for the household. Property accumulated during marriage by either

party or both is equally divided when they obtain a divorce. The law considers the contribution of both husband and wife as being of equal importance. Not infrequently, the judge, who is by no means compelled to remain a frigid spectator, succeeds in bringing about a reconciliation. If he fails, both parties clearly define the obligations they expect to assume toward their progeny. Where they cannot agree among themselves, the people's court decides.

in relations with others. In some countries, the unwedded mother may designate whom she regards as the father of her child. Russia divides the responsibility in such cases. It establishes the principle of collective fatherhood.

A child may have ten fathers, not biologically, but economically. Each must contribute his share towards its support. This principle of plural paternity has given rise to the preposterous notion that woman has been "socialised" in Soviet Russia. The unwedded mother is compelled to state the paternity three months before the birth of her child. If the father—or the fathers—designated fail to protest within a reasonable time, the paternity is legally established. A protest leads to a hearing in court. False denials of relationships are regarded as criminal acts and punished. The unwedded mother is not compelled to sue for alimony. The State authorities enforce her rights immediately. Refusal to pay alimony is a criminal offence. Both the amount of the alimony and the determination of the paternity are subject to revision by the courts at any time.

**Other Problems.**

Unwedded mothers are taught how to educate their children. There are homes for both. Women workers receive a vacation with full pay before and after the birth of a child, amounting in all to three months. Special facilities must be provided to enable mothers to nurse their children. Every large factory employing women workers is compelled to establish day nurseries for the children of working women.

The Soviet Government has legalised birth control; but, in spite of this, the birth-rate of Russia is high. It is higher than in Germany. It is twenty to one thousand in Germany and forty-four per thousand in Russia.



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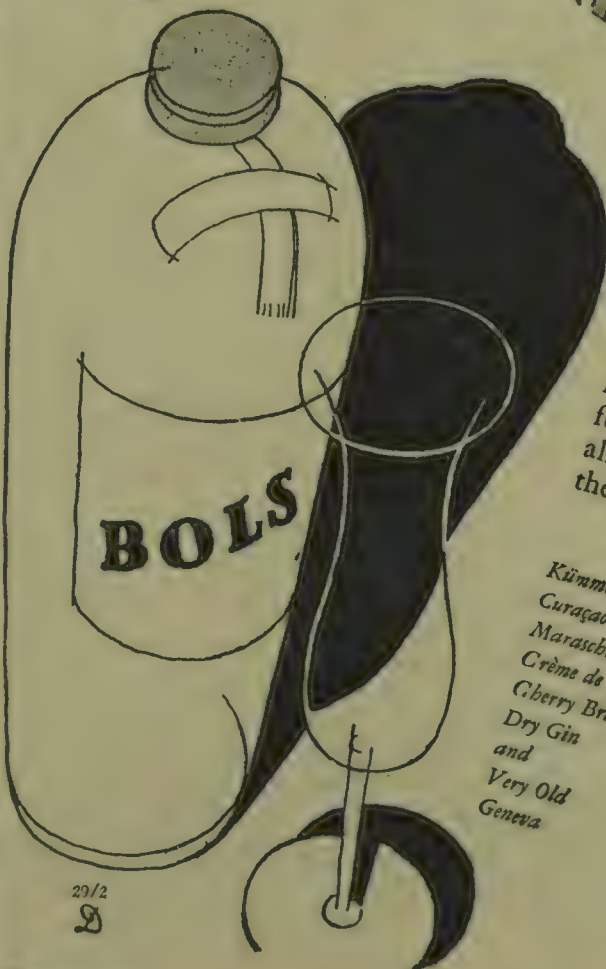


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## THE CHRONICLE OF THE CAR.

### THE DEVELOPMENT OF THE BRITISH LIGHT CAR.

ONE of the most attractive of this year's light fast cars I have yet tried is the Riley "Nine." In one or two ways I regard this car as in a category by itself, not only on account of certain special features of its design, but because of its combination of touring comfort, speed, and moderate price. The genuine light-car class to-day is generally divided pretty fairly between the family type of small touring car and the sports model, with more or less sketchy coachwork, and not much beyond its performance to recommend it as a practical vehicle.

Further, I found the Riley interesting because it is a distinct challenge to certain Continental types which have hitherto dominated this class. It is becoming increasingly common for foreign factories to try and attain the British standard of smooth and quiet running, and it seems to me that this Riley is returning the compliment by copying the spectacular performance of the featherweight Continental, while retaining its English characteristics of quiet behaviour.

#### A Well-Designed Engine.

The Riley four-cylinder engine has a capacity of only just over one litre, and, frankly, it is not easy to see where the power comes from. For there is a really surprising amount of power in this tiny engine, with its bore and stroke of only 60.3 by 95.2. Naturally, it is developed at high revolution rates, but that explanation does not cover everything, for one of its outstanding qualities is its flexibility and swift pick-up on top gear. Its valve design is of a special order, in that two camshafts are employed, and the valves, on either side, are operated by short push-rods. The shafts are carried high up on either side of the cylinder block. The combustion-chambers are hemispherical, and the sparking plugs are situated in the dome.

The engine is altogether an extremely attractive job, being well finished and particularly well

arranged as to its adjuncts. The magneto is driven off the half-time gear, and is placed vertically close to the radiator, so that the make-and-break is in the most accessible position imaginable. The carburetter is bolted to the after-end of the manifold, and is provided with a hot spot from a branch of the exhaust manifold brought round from the other side of the engine. The valve rockers are enclosed by four light and very easily detachable plates. The whole thing is a thoroughly business-like job.

#### An Interesting Gear-Box.

An unusual feature is to be found in the design of the four-speed gear-box. Two direct drives are employed, third and top. This, of course, has been done before now in one or two cars, but never to my knowledge in one as small as this, or costing so little. The drive is taken to the back axle by an enclosed propeller-shaft, carried in a central bearing to prevent whip. Suspension is by half-elliptics fore and aft, supplemented by shock-absorbers of the friction type.

#### A Sound Job.

I was genuinely delighted with the behaviour of the Riley on the road. Having heard a great deal about this car since it first made its appearance some two years ago, I was specially on the look-out for points to criticise. But, although I found one, and that one in a way quite serious, the car as a whole impressed me most favourably. I do not know at what engine-speed its best performance is achieved, but it certainly does its work remarkably smoothly. There is just a trace of crank-shaft vibration at one period, but it is of very short duration, and in nine times out of ten the average driver would not notice it unless he happened to be on the look-out for it. With such a tiny engine it would not be reasonable to expect really quiet running at anything over thirty-five miles an hour or so; but the noise the Riley makes is not of the kind to which the mechanically minded object. A good deal of that noise, I fancy, would not be noticed in an open car. The fabric saloon is an excellent piece of work, devoid of rattles, but it has to be a very special and generally expensive kind of closed body which will

not act as a very efficient sounding-board to any engine and gear noises there may be.

#### A Lively Engine.

The particular model I tried was the standard which has one carburetter, the special model, which costs £27 more, having two, and a few miles an hour better performance. The standard car will do rather better than sixty miles an hour, according to the speedometer, and with two up will climb a hill of one-in-six on second at a minimum speed of seventeen miles an hour. There is any amount of life and "go" in this engine, and this is best displayed, as I said, in its picking-up powers, its flexibility, and its very rapid get-away on top gear. This is a fast little car, not comparatively speaking, but actually, and I should say that over ordinary English roads it could put up an average speed equal to that of most cars of considerably greater power.

#### Light Steering and Quick Gear-Changing.

The steering is another of its excellent features, being light and steady, and, with the well-designed suspension, makes fast cornering easy and safe. Gear-changing is very simple, and really quick changes up and down are easily effected. The intermediate gears are not particularly quiet, but, as a great deal of real climbing can be done on the direct third, no reasonable man can complain of this. The four-wheel-brake set is smooth and powerful and well up to its work.

The only criticism I have to make concerns the bodywork. Both front and back seats are surprisingly comfortable, in that there is real leg-room for four tall people, and this comfort is ensured for the duration of the car's life by the firm's sensible adoption of pneumatic upholstery. The drawback is that the wells which are sunk in the floorboards at the back are very draughty. In every other respect this little saloon shows careful and sensible design, and its appearance is particularly attractive. Fitted throughout with Triplex glass, the cost of the car is £298, at which price it marks a very definite advance in the progress of the really light, handy, fast touring car.

JOHN PRIOLEAU.

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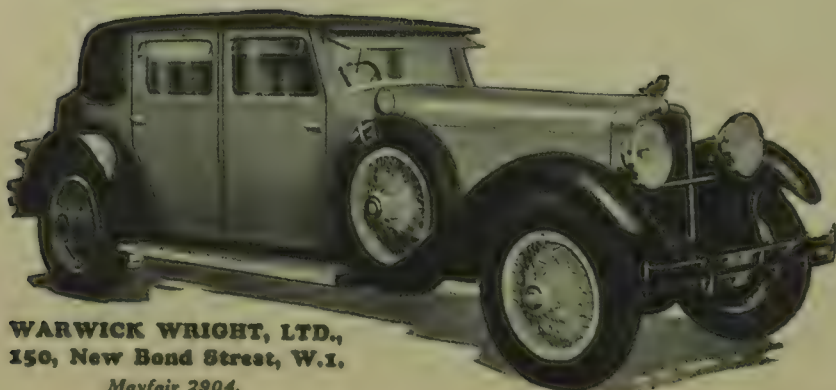
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## MARINE CARAVANNING.—XXVI.

By COMMANDER G. C. E. HAMPTON.

AT this season the "Wise Virgins" who placed their orders early will start to look forward to the delivery of their new boats. The maiden voyage will be planned, probably on some river or sheltered waters, for it is not wise to tempt Providence in an untried vessel on an open sea passage. For some it may be the first experience afloat as proud owners of boats, and to such it may come as a surprise that boats are not taxed. There are no compulsory formalities to obey before an owner may take his boat afloat. He need not register her; nor is there a H.P. tax to pay on the engine, for the water is free to all. The sea, however, is so full of the unexpected that it is unwise to neglect to take out an insurance policy, and for preference one that contains a "third-party" clause; it may save future expenses.

Why it is not imperative to register every boat, it is difficult to say, for a registered vessel saves a great deal of trouble. If, for instance, a Continental cruise is made, constant difficulties with the authorities will be avoided if the boat is a registered British vessel and carries her Board of Trade certificate among her "ship's papers." To obtain this paper is not difficult, for it may be applied for from the Registrar of Shipping at the Custom House of any port which has one. Any boatbuilder or yacht-agent will register a vessel and insure her, so even this small trouble may be saved if required. Members of certain clubs may add to the number of their "ship's papers" the

Admiralty Warrant to fly the Blue Ensign instead of the Red. To obtain it, application should be made through the secretary of the club, and the regulations which govern the privilege should be carefully read and complied with.

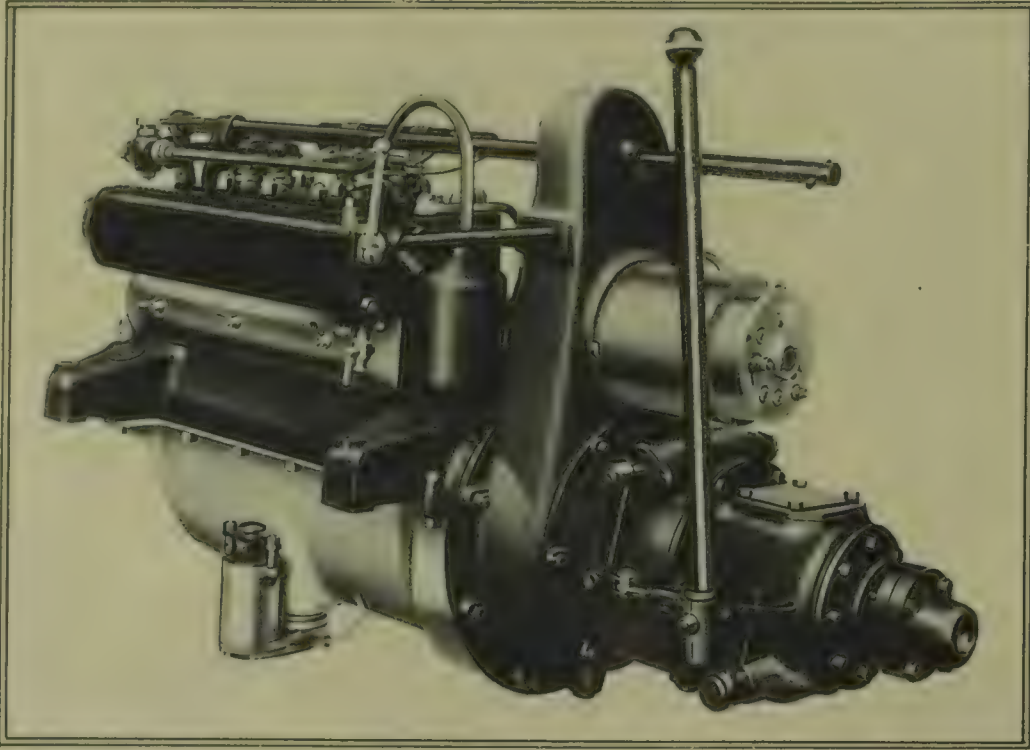
In addition to the above, before departing on a

the "ship's papers." Finally, a well-kept log-book in which all details of the voyage are entered may save a considerable amount of trouble in many unforeseen circumstances.

Should a philosopher and friend be required, whether at home or abroad, I strongly advise membership of the Motor Boat Association, which is the A.A. of the water. It has for its objects the encouragement and development of motor-boating generally; it affords technical and legal advice to its members; and will publish shortly a list of approved hotels and boat-repairing yards. To its members when cruising abroad, it has proved itself of great assistance, though it has not been in existence many months. This is not to be wondered at, for those in charge are men whose knowledge of motor-boats is unrivalled. The subscription, like that of the A.A., is £2 2s., and, until the new offices are complete, application should be made to the Secretary, 14, Oak Grove, Anerley, S.E.20. The new offices will be in Charing Cross.

It is regretted that in the issue of March 23 an error crept in whereby the estimated weight per h.p. of *Miss England* was stated as 44 lb.; this should have been 41 lb. To have built a boat so light and yet able to withstand the great strains created by a single engine as powerful as the Napier is a great achievement.

I hope, however, that the British Power Boat Company, who designed and built her, will not rest content, but will make a further bid for the world's speed record on water with a twin-engined vessel which will make the conditions more equal against the powerful twin-screw American craft.



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foreign cruise, a "bill of health" should be obtained from the medical officer at the port of departure; whilst it is hardly necessary to say that passports should always be carried. If paid hands are carried, the "crew agreement" should also be included amongst



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## THE PLAYHOUSES.

### "AFRAID OF THE DARK." AT THE ROYALTY.

"**A** FRAID of the Dark," a crook play by Howard Irving Young, with the production of which Miss Violet Melnotte renews active association with the Royalty Theatre, is by no means a bad specimen of its type, the story turning ingeniously enough on a case of double-crossing. Two disguised crooks find themselves staying in the same house and working the same area, so that naturally there is a clash between them. One of them, a stammering poet who is looked upon by his family as a timid fool, has turned thief, we are to suppose, to conquer his fear of the dark. The other poses as a stockbroker, and catches the fancy of his rival's sister until he is exposed by the "poet," and the diamonds he has stolen are restored to their owners. Mr. Kenneth Kent makes a good deal out of the part of the more virtuous criminal with his two sides—his masquerade of timidity and his crib-cracking exploits. And Mr. Jack Hobbs, Miss Mercia Swinburne, Mr. Fewlass Llewellyn and Mr. H. R. Hignett give him the right sort of support.

### THE NEW COCHRAN REVUE: "WAKE UP AND DREAM."

Mr. Cochran's revues have a way of leaving one beggared of superlatives that are sufficient to do them justice; and more than ever is this the case with his latest London Pavilion show, "Wake Up and Dream." Merely as a parade of colour it is a wonderful thing; and what colours—how delicate, how daring, how deliciously blended! They are often most telling when apparently at their simplest, as in the exquisite Swiss pastorate with Schubert music as accompaniment; but, for massed effects and for brightness and gaiety, the palm may perhaps be assigned to the animated picture of San Francisco in the days of the gold rush, with its crinoline ladies and its dance turns. Dancing is always one of the strong points of Mr. Cochran's revues, and in this new show of his, the pace of which is terrific, there is abundance of dancing of the very highest quality. It reaches its peak in two contrasted efforts of Tilly Losch, one of which recalls the classical days of the Empire and shows us "Coppelia" from the wings of that theatre, while the other is a dance in a sadder

mood done before an idol, in sequel to a song asking the question, "What is this thing called Love?" There is, of course, Miss Jessie Matthews in the cast, with her child-like manner and her engaging little songs; her best number, however, is one shared with Mr. Sonnie Hale, "Let's Do It"—an impudent, breathless affair with a most infectious lilt. Mr. Hale, mercurial as ever, takes the house by storm in his wicked burlesque of Sir Thomas Beecham, and is also extremely droll as a night-club queen. Of the sketches, raced through with lightning speed, as happy a one as any is "Split Seconds with the Great." Fortunately, the sketches are not allowed to get in the way of the dance turns and the dance soloists. There are so many dancers that it must suffice to mention the names of the leaders. These, apart from Tilly Losch, are Tina Meller, possibly a trifle too deliberately Spanish; Freda, Gertrude, and Louis Berkoff, brilliant Russian artists; Chester Fredericks, June Roper, Jack Kinney, and Margie Finley, all four brimful of energy.

### A MYSTERY OF STONE-AGE MASTERS.

(Continued from Page 570.)

petroglyphs that they can never be considered children of idle fancy. Or could they be only the lasting records of hero-worship or woe, of gratefulness or fear? It is more probable that far back in Palæolithic times human society had already been fortified by a firmly entrenched faith. Did these petroglyphs hope to influence the powers of the Unknown and form the "pillars and portals" of open-air shrines? The Cro-Magnons and Magdalenians of Western Europe later abandoned the grandeur of the open skies, in use for similar sculptures in South and North Africa, and chose the gloomy depth of portions of caves, sometimes difficult of access. Painting with colours and additional mystery seems to have been called in, to uphold a tottering faith. Fundamentally the spiritual life of humanity changes little. In Egypt illusion was rapidly carried on further; hopeful beliefs in the "hereafter" furnished the most powerful influences to its unique and impressive art and architecture. The lofty spirit of Greece celebrated full-sized gods emerging from the talents of sculptors and the purity of marble. Even in modern times finely adorned statues spread their auspicious awe over crowds of worshippers.

The rather crude rock carvings of the Neolithic and Bronze Ages of Sweden, many thousands of years later, provide an excellent illustration of the shifting of fine artistic abilities into practical or mercenary channels. Art had then made tremendous progress. The introduction of so plastic a material as bronze had fostered a more elaborate craftsmanship. The better artists, however, had already adapted themselves to the remunerative encouragements offered by a flourishing commerce which eagerly sought their far-famed products.

Whatever traces may have been still retained of the mystic belief in petroglyphic art, it was then at the vanishing point. It could no more command the most gifted artists and the support of the foremost leaders, as was certainly the case during the early periods of the later Palæolithic Stone Age in South Africa, and during megalithic times for the erection of dolmens and menhirs. Faith alone could exact from man in early times efforts so huge and marvellous that it remains still a mystery as to the actual means which accomplished such feats. Only patriotism in warfare has somewhat equalled them in modern times. Just as much as the great Pyramids of Egypt, the puzzling monuments of Central and South America, the beautiful cathedrals and famous castles of mediæval Europe, or their artistic equivalents in Asia, were proofs of high ideals, great power, and abject misery; so their successors, the modern industrial beehives, represent ingenious social efforts of levelling too high aspirations as well as avoiding too serious troubles. Religion, once so powerful, furnishes no more basis for war; in this respect it has been superseded by industrial competition.

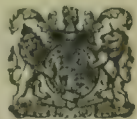
As a living art, petroglyphs have disappeared, but not without having established similar cultural centres in North Africa, Western Europe, Italy, Scandinavia, and Russia. Their spiritual power must have been considerable. The possibilities of their mystic and artistic diffusion have never ceased. Stones, hallowed by sculpture or architecture, thereafter remained the *sanctum sanctorum* and open haven for much of faltering humanity. The great principles of an art that hunted for real truth and convincing force in the ever-fresh tracks of direct observations can never be forgotten again. Instinctively these masterpieces of the most ancient of cultures vibrate still to the enchanted chords of universal appeal. In their own time they may have

(Continued overleaf.)

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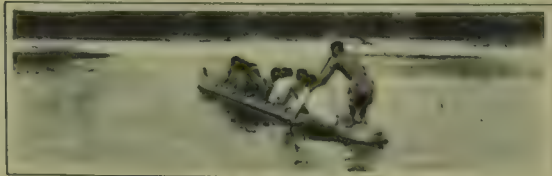
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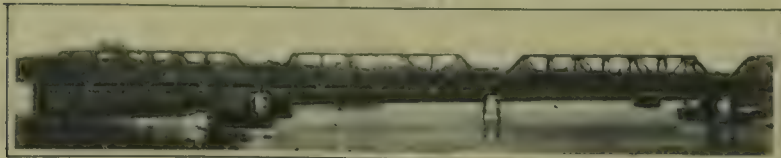
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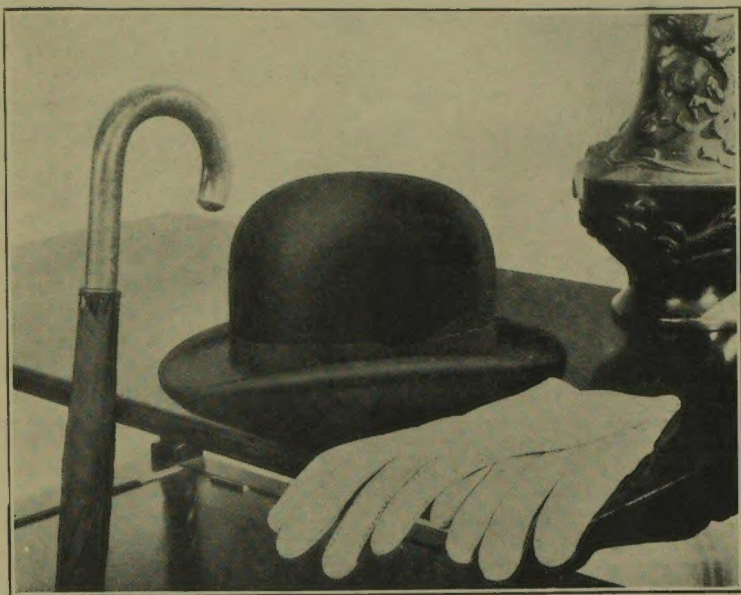


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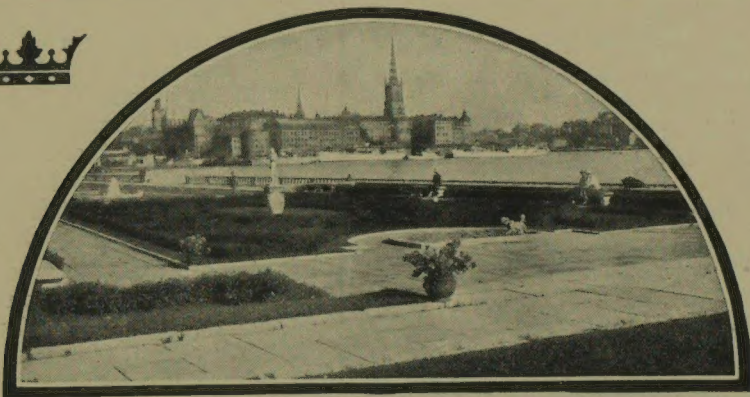
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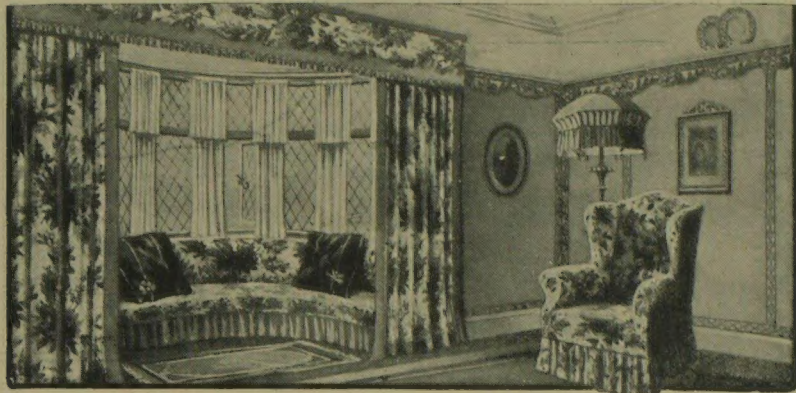
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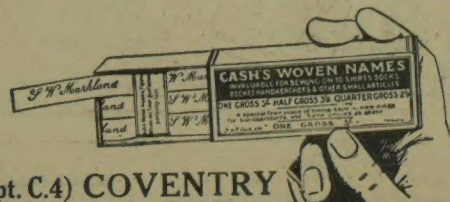
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practically handed out security of life and satisfaction. In our way of thinking they were probably designed to assist in extolling the gross delusions of well-established superstitions. What could commend these primitive artists more to our admiration than the fact that, during the turmoil of great struggles, their vision and talents turned the currents of human doubts into the path of faith and beauty?

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To CORRESPONDENTS—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

SOLUTION OF PROBLEM No. 4044.—By EDWARD BOSWELL.

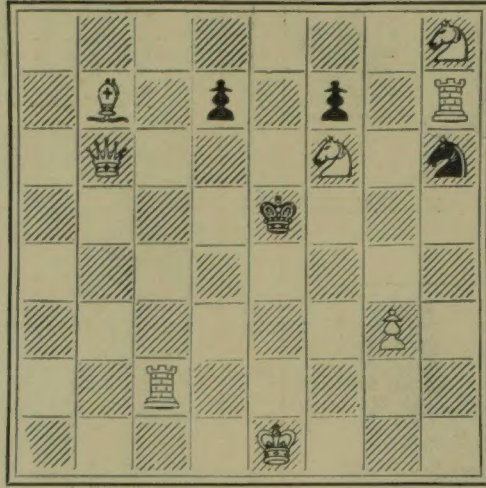
[7r; 8; B7; 3S2q1; 4S2; 1QB1p3; 2P3st; 1K1k4—mate in two.]

Keymove: BKt4 (Bc3—b4); threat, QQ3 mate.

If 1. — Q×Kt, 2. Q×Q; if 1. — BK8, 2. PB3; if 1. — KtK8, 2. QKtB3; and if 1. — PK7, 2. PB4. The point of this problem is, of course, the three self-blocks on d1 and d2, allowing White to obstruct his bishops in three different ways. The key clears the way both for the threat and the three principal mates, and the B must go to the Kt's file to leave the Q free after 1. — RQKt. Curiously enough, several of our usually accurate solvers sent 1. BQ2, to which 1. — P×B is, one would have thought, a sufficiently obvious reply. The general verdict of our solvers judges No. 4044 to be easy, thematic, sound, and logical.

CORRECT SOLUTION OF THE FIVE ACES received from J H E Jarvis (Pukehou, N.Z.); of Problem No. 4041, 4042, and 4043 from J S Almeida (Bombay); of No. 4044 from John Hannan (Newburgh, N.Y.); of No. 4045 from L W Cafferata (Newark), H Richards (Brighton), E G B Barlow (Bournemouth), P J Wood (Wakefield), and M Heath (London); of Game Problem No. XVI, from J H E Jarvis (Pukehou); of Game Problem No. XIX, from John Hannan (Newburgh), Victor Holtan (Oshkosh), C F Fernald (Newburgh), and of No. XX, from E G B Barlow (Bournemouth).

PROBLEM No. 4046.—By RUDOLF L'HERMET (Schönebeck).  
BLACK (4 pieces).



WHITE (8 pieces).

[In Forsyth Notation: 7S; 1B1p1R; 1Q3S1s; 4k3; 8; 6Pr; 2R5; 4K3.]

White to play, and mate in two moves.

OXFORD AND CAMBRIDGE DEAD-HEAT.

Oxford was luckier in the Chess Match than in the Boat Race, as the Cambridge bow and two caught awful crabs with victory in sight. No. 3, in spite of a little splashing, put in some brilliant work under Hammersmith Bridge, and, if Mr. Wansbrough were a chess-player, we should ask him to write the notes. Here is the game.

OXFORD V. CAMBRIDGE—BOARD 3.

(French Defence.)

WHITE (C. H. O'D. Alexander, Cambridge).	BLACK (R. H. Newman, Oxford).	WHITE (C. H. O'D. Alexander, Cambridge).	BLACK (R. H. Newman, Oxford).
1. PK4	PK3	and Black is sunk; but the move played is not good either.	
2. PQ4	PQ4	26. RKt6!!	
3. KtQB3	KtKB3	Threatening, 27. R×Pch, K×R;	
4. P×P	P×P	28. PB6ch, mating in three.	
5. BQ3	BQ3	26. RP×R	
6. KtK2	Castles	27. P×P	
7. PB4		28. QK7ch	
	Doggett preferred BB4.	29. R×Pch!	
7. RK1		Much hooting from the Eyot.	
8. Castles	PK3	If P×R, naturally BR6ch.	
9. KtKt3	BKt15	29. KK2	
10. QQ2	QKt3	30. RB7ch	
11. QB2	BQB1	31. R×Q	
12. PKt3	PQR4	32. Q×Pch	
13. BQ2?		33. QB6	
A little of the "lovely easy rhythm"—and a perfectly good pawn—is now lost.		34. PKR4?	
13. KtKt5		Though this led to victory, it should not have been successful if Black at move 36 had played BKt6.	
14. QB3	Q×Pch	34. RK3	
15. KR1	KtB3	35. QB2	
16. QKtK2	QKt3	36. QKt1	
17. PB5	QKtQ2		
18. KtR5			
Cox calls for six to gain the smooth water at R5.			
18. Kt×Kt			
19. Q×Kt	KtB3		
20. QB3	BQ2		
21. QKR1	PB4		
22. KtB4	BB3		
23. KtR5	Kt×Kt		
24. Q×Kt			
With a clear lead, Cambridge give Oxford their wash.			
24. PQ5			
25. RK6!!	QB2?		
If 25. — P×R; 26. P×P,			

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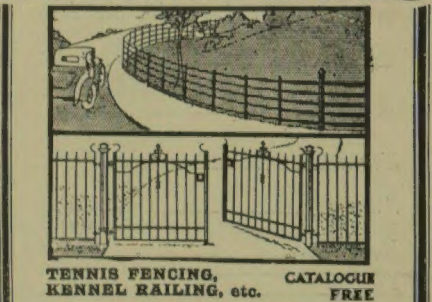
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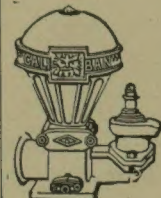
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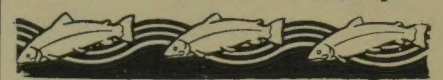
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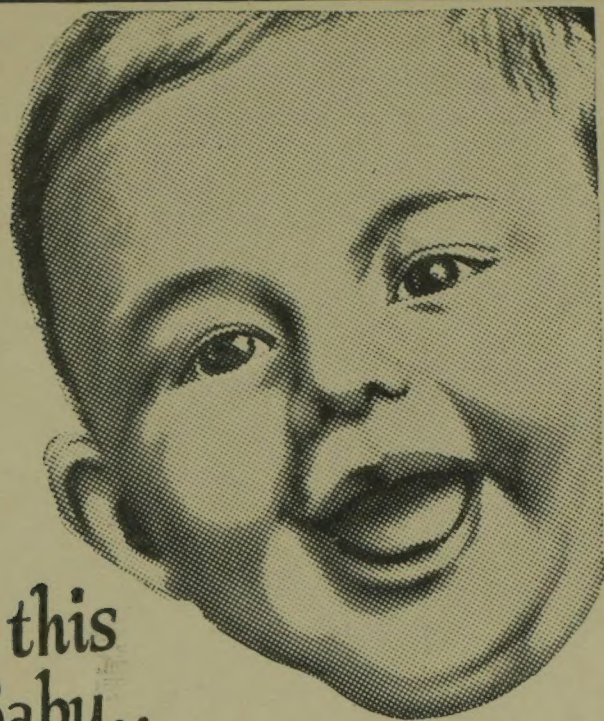
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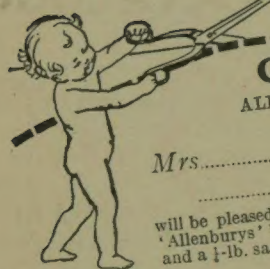


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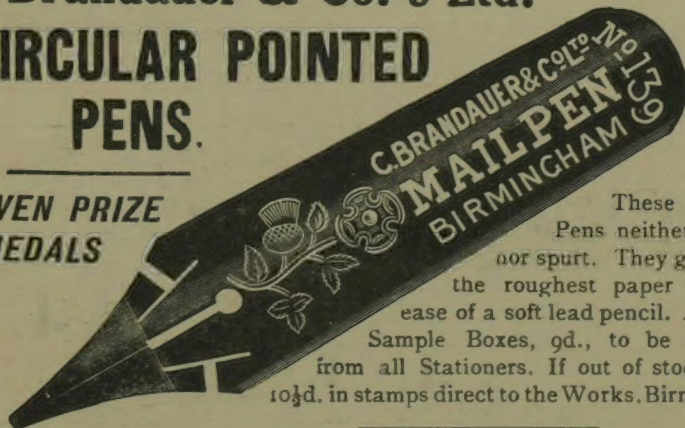
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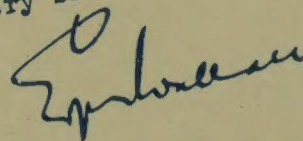
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